

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 - SA 2-2452

December 16, 1959

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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DIRECTOR

Harris K. Prior

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The American Federation of Arts, in cooperation with Mr. Richard B. Freeman of the University of Kentucky Art Gallery, is organizing an exhibition of prints and drawings to be circulated to museums and art institutions throughout the country from March, 1960, through March, 1961. The selection of about 40 works is based on the exhibition GRAPHICS '59, currently on display at the Gallery.

Among the works Mr. Freeman would like to include in the traveling version of GRAPHICS '59 are examples by three artists from your gallery. We should therefore like to request, at this time, the loan of the following:

"The Picador" by Robert Osborn

"Moses: He Broke the Tablets" by Abraham Rattner

"Lute and Molecules" by Ben Shahn

Loan agreement forms for these works are enclosed. One copy is for your files, the other to be filled in, signed and returned to us.

The American Federation of Arts will, of course, assume full responsibility for the transportation and care of all works included in the show during the period they are under our auspices, and A F A will insure the works under our all-risk fine arts policy.

We hope the gallery will be able to lend, and look forward to hearing from you.

Sincerely,

Virginia Field
Secretary for Exhibitions

VF:t
Enclosures

Philadelphia • New York • Chicago • Detroit
Boston • San Francisco • Hollywood • Honolulu

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6
WA 5-0100

Mr. Abraham Rattner
83 rue de la Tombe - Noire
Paris (14), France

Dear Abe:

Your sketches arrived just in time for me to prepare a type comprehensive of the more finished one. This I liked very much, and what's more, it was enthusiastically approved by the client.

Now we come to the problem of getting an actual stained glass panel. You will want to develop a cartoon for this and have the glass executed. I am wondering how long you will be in France, and how you would like to proceed with this?

Although the panel need not be too large, it may entail extra expenditure which could be added to your bill, but we should know about it.

The actual purchasing procedure will be handled by Ted Warwick, our Art Buyer. But, I thought I'd get to you first with the basic problem.

When the advertisement was presented, the client discussed the meaning of your design, and I guess, interpreted it as man symbolized: growing out of the soil, the crops, the cities (buildings), into man's idealized image. If this is compatible with your ideas, I would keep this in mind when developing the cartoon, so that some of this imagery can be read into the finished piece.

I do hope that you and Esther have been having a wonderful time ... that you have found time to enjoy yourself -- besides working. And, that your work has gone well, your commissions

December 16, 1959

answered Dec. 20 '59

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

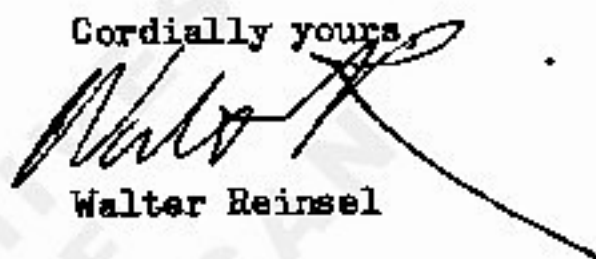
Mr. Abraham Rattner -- 2
December 16, 1959

and that now you can begin to think for Rattner and travel or paint on your own.

Until I hear from you as to how we can procede with the finish on Mr. Emerson, I will hold this handsome sketch here on my desk.

My very best wishes go to you for the Christmas season, and for a Happy New Year, in which Emily joins me.

Cordially yours



Walter Reinsel

WR:bt

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 16, 1959

Filene's
Boston
Massachusetts

Gentlemen:

Will you kindly send a gift certificate to
Judy and Rachel Siporin at

300 Franklin Street
Boston, Massachusetts
Attention Mrs. Mitchell Siporin

A check for \$35 is enclosed together with
a card which is to be sent with the certificate.

Thank you

Notice to publishing information regarding sales transactions:
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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may be published 60 years after the date of sale.

**MUNSON-WILLIAMS-PROCTOR INSTITUTE
Art Gallery**

318 GENESEE STREET — UTICA 4, NEW YORK

RECEIPT

Date Received December 16, 1959

The objects described below have been received by Munson-Williams-Proctor Institute under the conditions printed on the back of this receipt.

FROM: The Downtown Gallery
32 East 51st Street
New York 22, New York

FOR Exhibition: 19th CENTURY AMERICAN PAINTING, Root Art Center,
Clinton, N.Y., Jan. 4 - Feb. 21, 1960

Frances R. Reynolds
Frances R. Reynolds

Registrar

Description		Value
Artist Unknown	PORTRAIT OF A MAN AND WIFE, oil	\$ 1,850.00

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CONDITIONS GOVERNING THE RECEIPT OF LOANS

1. Unless arrangements to extend the loan have been made by Munson-Williams-Proctor Institute, objects lent to it shall remain in its possession for the time specified on the face of this receipt, but may be withdrawn from exhibition at any time by the Director or by the Trustees. Loans will be returned only to the owner or lender or his or her fully authorized agent or representative.
2. Under the terms of this agreement, Munson-Williams-Proctor Institute will exercise the same care in respect to loans as it will in the safekeeping of its own property.
3. At the option of the lender, which option must be in writing, Munson-Williams-Proctor Institute will insure objects lent to it under a fine arts policy against all ordinary risks in transit and while in its possession. The insurance referred to excludes loss or damage caused by war, invasion, hostilities, rebellion, insurrection, confiscation by order of any government or public authority, risks of contraband or illegal transportation, and, or trade.
4. Otherwise the lender may continue his own insurance for the period of the loan. The Institute, however, will not accept responsibility for any errors or deficiencies in information furnished to the lender's insurers, or for lapses in insurance coverage, arising from this practice.
5. Unless Munson-Williams-Proctor Institute is notified in writing to the contrary it is understood that objects lent to it, except original photographs lent for exhibition, may be photographed, sketched or reproduced, for non-commercial use.

CONDITIONS GOVERNING THE RECEIPT OF GIFTS

The Trustees of Munson-Williams-Proctor Institute will consider the objects listed in this receipt for acceptance as an unrestricted gift, offered without limiting conditions, unless especially stated herein.

CONDITIONS GOVERNING THE RECEIPT OF OBJECTS OFFERED FOR PURCHASE

1. If any or all of the objects listed in this receipt are purchased by Munson-Williams-Proctor Institute, this document shall become null and void as respects the whole or part purchased.
2. Should the objects offered for purchase be rejected in whole or in part, the owner will be notified and the objects rejected will be released upon presentation of this receipt or owner's written instructions to ship.
3. Munson-Williams-Proctor Institute will not be responsible for the safekeeping of objects intrusted to it under this receipt beyond the exercise of such precautions as are taken for the safekeeping of the property of the Institute itself.

[1959]

MUNSON-WILLIAMS-PROCTOR INSTITUTE

Art Gallery

318 GENESEE STREET — UTICA 4, NEW YORK

We should appreciate your filling in this blank for our catalogue and loan records: one copy to be returned, one copy to be retained for your files.

LOAN EXHIBITION: **19TH CENTURY AMERICAN PAINTING**
Edward W. Root Art Center, Hamilton College, Clinton, N. Y.
January 4 - February 21, 1960

LENDER **The Downtown Gallery**

Address ~~24 East 10th Street, New York City~~ **465 Park Ave**

Acknowledgment or Credit Line **Gifted to The American Folk Art Gallery**

ARTIST'S NAME **Anonymous**

EXACT TITLE OF WORK **Portrait of Man and Wife**

Medium **Oil on canvas**

Date of work **18th Century** Does date appear on work? **no**

Signature as it appears **None** Location of signature

Size of picture (without frame or mat): Height **50"** Width **40"**

Size of sculpture (height without pedestal, or length)

Do you prefer to maintain your own insurance? **No**

If you wish us to insure, please state value **\$1250**

Selling price if work is for sale **\$1250**

If photographs are available, please send us
(Permission to reproduce above is granted unless objection is noted here)

Shipping instructions **Please ship to Munson-Williams-Proctor Institute, 310 Genesee Street,
Utica 4, New York by December 15, 1959**

Signed (lender's name) **THE AMERICAN FOLK ART GALLERY**

Date

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WILLIAM ROCKHILL NELSON GALLERY OF ART
(The William Rockhill Nelson Trust)

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY 11, MISSOURI

Cable Address: Neltrust

December 16, 1959

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Miss Halpert:

By this time you have received a letter from the chairman of our Sales & Rental Gallery, thanking you for your co-operation in sending us so many objects on consignment for our ART MARKET exhibition.

As a whole, the exhibition was a great success. Over \$8,400.00 worth of objects were sold. The exhibition was quite small in scale and we considered the sales quite high. I am sorry that none of the objects you sent found a buyer. The two Ben Shahn drawings excited some interest, but did not quite sell.

We thank you very much, Miss Halpert, for your co-operation as exhibitions of this sort do a great deal to encourage local citizens to buy. I expect that your consignment may pay you dividends in the future.

With all best wishes.

Yours sincerely,

Ralph T. Coe
Ralph T. Coe, Curator
Paintings & Sculpture

RTC/sj

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THE UNIVERSITY OF VERMONT
ROBERT HULL FLEMING MUSEUM
BURLINGTON, VERMONT

DECEMBER 16, 1959

MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

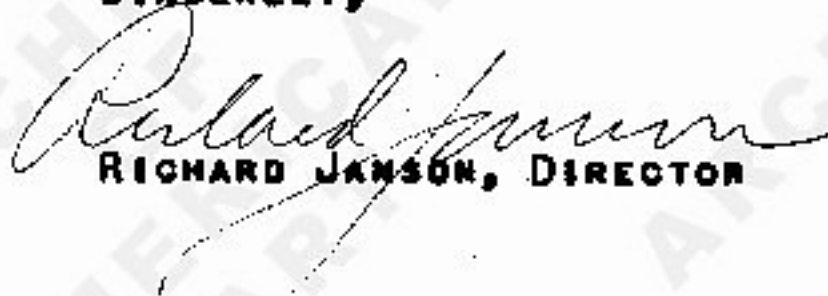
DEAR MRS. HALPERT:

I HAVE THE PHOTOGRAPH OF THE ZORACH CAT I WAS INTERESTED IN.
I CAN NOT SAY THAT I HAVE MADE UP MY MIND ABOUT IT ONE WAY
OR THE OTHER.

WHILE AT YOUR GALLERY I SAW A SMALL STUART DAVIS OIL. IT
WOULD BE GOOD TO HAVE A DAVIS BUT I AM NOT SURE THAT IT
NECESSARILY NEEDS TO BE A PAINTING. I UNDERSTAND FROM ROBERT
PARKS AT SMITH THAT YOU MAY HAVE SOME DAVIS PRINTS. WHAT CAN
YOU TELL ME? THEY WOULD BE OF INTEREST, PARTICULARLY IF THEY
ARE IN COLOR.

NEXT TIME YOU COME TO SHELBURNE, WHY DON'T YOU TAKE A SHORT
DETOUR TO BURLINGTON TO SEE US.

SINCERELY,


RICHARD JANSON, DIRECTOR

RJ:AOB

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December 17, 1959

Mr. John Mazon
Director of Fine Arts
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Mr. Mazon:

This is to acknowledge with thanks your note
of December 14th addressed to Mrs. Halpert.
It will be on her desk when she returns from
a winter holiday shortly after the first of
the year.

Sincerely yours,

Margaret M. Babcock

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December 17, 1938

Mr. Carver S. Barry
4716 Drexel Boulevard
Chicago 16, Illinois

Dear Mr. Barry:

In reply to your letter of December 13th, we have not for some years considered adding to our regular roster of artists whose names are printed below. Thank you, however, for thinking of us, and all good wishes for success.

Sincerely yours,

Margaret M. Babcock

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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December 17, 1939

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

This is by way of a report on our MODERN MASTERPIECES FOR COLLECTORS EXHIBITION. Enclosed you will find two press clippings concerning the exhibition. One is from the financial page the day before the exhibition opened; the other is a news feature which appeared the day after the opening. In addition, you will find the mimeographed price list which we have distributed.

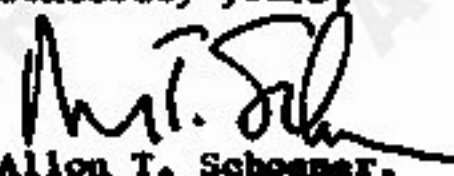
The exhibition has been very popular. Everyone is very interested in it. We have some definite interest among collectors; however, there have been no actual sales to date. I am certain that there will be several items sold before the exhibition closes.

We are planning to close the exhibition on December 27 and begin packing the next day. Therefore, you should certainly have everything which we borrowed returned to your gallery by early in the week of January 4th.

Once again I want to thank you very much for your cooperation and willingness to lend important objects for this exhibition. I do sincerely hope that this exhibition may lead to an immediate sale for you. If not, I am certain that there will be more Cincinnati traffic in your gallery in the future.

With my very best wishes for Christmas and the New Year,

Sincerely yours,


Allen T. Schoener,
Curator

ATS:pm
Encl. 3

Dear Mrs Halpert -

I am so glad that
you can be at the
meeting on the 14th. It
promises to be quite
lively.

Sincerely,
Edith Fette

Rec'd. 12/17/59

MODERN MASTERPIECES FOR COLLECTORS
December 9 - 27, 1959

This exhibition is planned as a service to collectors. All works of art are for sale. The prices are listed below. Full information on provenance and exhibition history is available. This exhibition has been made possible by the cooperation of galleries in New York City. Their names and addresses are noted at the end of this list.

Jean Arp, French, 1888
Tissage d'Etoile, 1959
Bronze relief, 13 x 3/4 inches
Galerie Chalette \$1600

Georges Braque, French, 1882
Petit Cheval
Bronze, 8 1/2 inches high
M. Knoedler and Co. \$3400

Georges Braque, French, 1882
Plate of Oysters, 1937
Oil on canvas, 21 1/2 x 25 1/2 inches
Paul Rosenberg and Co. \$28,000

Lynn Chadwick, British, 1914
Maquette for R 34 Memorial, c. 1958
Bronze, 13 3/4 inches high
M. Knoedler and Co. \$900

Marc Chagall, French, b. Russia, 1887
La Sainte Chapelle, c. 1953
Oil on canvas, 39 1/2 x 32 inches
Perls Galleries \$38,000

Marc Chagall, French, b. Russia, 1887
Les Deux Têtes, c. 1950
Gouache, 21 x 18 3/4 inches
Galerie Chalette \$12,000

Robert Delaunay, French, 1885-1941
Robe Simultanée, c. 1913
Gouache, 13 1/2 x 10 1/8 inches (sight)
M. Knoedler and Co. \$6000

Charles Despiau, French, 1874-1946
Portrait of Berthe Simon, c. 1924-26
Bronze 14 1/4 inches high
Fine Arts Associates, Inc. \$2500

Burgoyne Diller, American, 1906
Composition, 1950-55
Oil on canvas, 56 x 56 inches
Galerie Chalette \$1500

Jean Dubuffet, French, 1904
Chapeau de Fourerre, 1954
Oil on canvas, 39 1/2 x 29 inches
Pierre Matisse Gallery \$7500

Alberto Giacometti, Swiss, 1901
Figure from Venice # 5, c. 1949
Bronze, 45 inches
Pierre Matisse Gallery \$8500

Juan Gris, Spanish, 1887-1927
Still Life, 1916
Oil on canvas, 31 3/4 x 23 5/8 inches
Sidney Janis Gallery \$65,000

Etienne Hajdu, French, b. Hungary, 1907
Diana
Marble, 24 1/4 inches high
M. Knoedler and Co. \$4200

Barbara Hepworth, English, 1903
Tides
Plane wood with color, 11 inches high
Galerie Chalette \$2500

Roger de La Fresnaye, French, 1885-1925
L'Italienne
Bronze, 24 1/4 inches high
M. Knoedler and Company \$7500

Roger de La Fresnaye, French, 1885-1925
Still Life, 1918
Watercolor, 9 x 8 inches (sight)
M. Knoedler and Co. \$3200

Henri Laurens, French, 1885-1954
The Boxer, c. 1920
Gouache, 10 1/8 x 8 inches (sight)
Galerie Chalette \$2500

Henri Laurens, French, 1885-1954
Tête de Femme, c. 1919
Collage, 18 3/4 x 23 1/2 inches (sight)
Galerie Chalette \$7000

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Fernand Léger, French, 1881-1955
Scene, 1946
Gouache, 9 3/4 x 12 1/2 inches (sight)
Kleemann Galleries \$2500

Fernand Léger, 1881-1955
Young Girl With Plant, 1954
Oil on canvas, 35 1/4 x 28 3/4 inches
Sidney Janis Gallery \$20,000

Stanton MacDonald-Wright, American, 1890
Panic, 1958
Oil on canvas, 60 x 40 inches
Galerie Chalette \$3500

August Macke, German, 1887 - 1914
Women with Children in the Zoo, 1914
Pencil drawing, 9 1/4 x 7 1/2 inches (sight)
Kleemann Galleries \$700

Aristide Maillol, French, 1861-1944
Woman with Dove
Bronze, 9 1/2 inches high
Kleemann Galleries \$3500

Franz Marc, German, 1880-1916
Composition 1912/34, 1912
Gouache, 11 5/8 x 9 inches
Kleemann Galleries \$3000

John Marin, American, 1870-1953
Movement, Sea or Mountain, As You Will, 1947
Oil on canvas, 30 1/8 x 36 3/4 inches
Downtown Gallery \$7000

Marino Marini, Italian, 1901
Man on Horseback with Arms Outstretched
Bronze, 22 3/4 inches high
Pierre Matisse Gallery \$4500

Ewald Mataré, German, 1887
Grazing Cow, c. 1928
Bronze, 9 3/4 inches high
Kleemann Galleries \$1800

Henri Matisse, French, 1869-1954
Decorative Figure, c. 1906
Bronze, 28 3/8 inches high, 20 inches long
Fine Arts Associates, Inc. \$25,000

Henri Matisse, French, 1869-1954
Deux Negresses, c. 1908
Bronze, 18 1/2 inches high
M. Knoedler and Co. \$18,000

Henri Matisse, French, 1869-1954
Flowers, 1944
Ink Drawing, 17 1/2 x 12 inches
Galerie Chalette \$2500

Henri Matisse, French, 1869-1954
Reclining Figure II, c. 1929
Bronze, 7 7/8 inches high, 18 inches long
Fine Arts Associates, Inc. \$12,000

Jean Metzinger, French, 1883
Cubist Landscape, c. 1911
Oil on canvas, 32 x 39 inches
Sidney Janis Gallery \$9500

Joan Miró, Spanish, 1893
Graphisme Concrete, 1952
Gouache, 28 1/2 x 39 inches
Pierre Matisse Gallery \$8500

Joan Miró, Spanish, 1893
Large Black Ground, c. 1952
Gouache, 29 x 42 1/2 inches
Pierre Matisse Gallery \$6500

Joan Miró, Spanish, 1893
Le Vol de l'Oiseau sur la Plaine, 1939
Oil on canvas, 35 1/2 x 46 inches
Perls Galleries \$21,000

Amedeo Modigliani, Italian, 1884-1920
Portrait de Madame Dorival, c. 1917
Pencil, 16 5/8 x 10 1/8 inches (sight)
Perls Galleries \$3800

Henry Moore, English, 1898
Reclining Figure, c. 1940
Bronze, 5 inches high
M. Knoedler and Co. \$3600

Ben Nicholson, English, 1894
Ronco 69, 1958
Oil and wash drawing, 16 3/4 x 13 1/2 inches
Anonymous loan

Emil Nolde, German, 1867 - 1956
Deep Sea Fish
Watercolor, 14 x 18 1/2 inches
Kleemann Galleries \$3500

Georgia O'Keeffe, American, 1887
Black Patio Door, 1955
Oil on canvas, 40 x 30 inches
Downtown Gallery \$7000

Francis Picabia, French, 1878-1953
Landscape, c. 1912
Oil on canvas, 36 x 28 3/4 inches
Sidney Janis Gallery \$14,000

Pablo Picasso, Spanish, lives France, 1881
Le Tremplin, 1956
Oil on canvas, 25 5/8 x 39 1/4 inches
Galerie Chalette \$25,000

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Pablo Picasso, Spanish, live France, 1881
Portrait of a Woman, 1942
Wash drawing, 25 x 17 1/2 inches (sight)
Galerie Chalette \$6000

Serge Poliakoff, French, b. Russia, 1906
Composition, c. 1955
Oil on canvas, 38 x 51 1/4 inches
M. Knoedler and Co. \$6000

Georges Rouault, French, 1871-1958
La Fille du Cirque, c. 1926
Oil on paper, 24 x 18 1/8 inches
Perls Galleries \$42,000

Ben Shahn, American, b. Russia, 1898
Silent Man, 1958
Gouache drawing, 11 1/4 x 9 inches
Downtown Gallery \$500

Niles Spencer, American, 1893-1952
Gas House District, c. 1932
Oil on canvas, 30 1/4 x 40 1/4 inches
Downtown Gallery \$3000

Rufino Tamayo, Mexican, 1899
El Constructor, 1948
Oil on canvas, 40 x 30 inches
M. Knoedler and Co. \$6000

Max Weber, American, b. Russia, 1881
La Parisienne, 1907
Oil on canvas, 32 x 39 inches
Downtown Gallery \$7500

GALLERIES

Galerie Chalette
1100 Madison Avenue
New York 28, New York

Perls Galleries
1016 Madison Avenue
New York 21, New York

Sidney Janis Gallery
15 East 57th Street
New York 19, New York

Paul Rosenberg and Company
20 East 79th Street
New York 21, New York

Kleemann Galleries
11 East 68th Street
New York 21, New York

M. Knoedler and Company
14 East 57th Street
New York 19, New York

Downtown Gallery
32 East 51st Street
New York, New York

Fine Arts Associates, Inc.
41 East 57th Street
New York 22, New York

Pierre Matisse Gallery
41 East 57th Street
New York 19, New York

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December 17, 1959

Mr. Edmund Viget
Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Viget:

I just returned from New York last night where I worked on assembling all the exhibition material so that it will be all ready for your men which they arrive on December 28th.

Since Mrs. Halpert was worried about the Dove collage, "George Corshwin's Rhapsody in Blue". I carried it back with me on the plane. She was afraid it might be damaged in handling, or by the vibration on the truck, as it is very fragile. When you call me to come and help with the catalogue proof, I shall bring it with me.

Nathaly C. Dunn

Copy to Mrs. Halpert

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December 17, 1959

Mrs. Stanley Freeman
703 Hillcrest Road
Beverly Hills, California

Dear Mrs. Freeman:

This is just to let you know that your letter of December 11th to Mrs. Halpert has arrived and will be on her desk for reply shortly after the first of the year when she returns from a winter holiday.

Sincerely yours,

Margaret M. Halcock

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54 Barrow Street
New York 14, N.Y.
December 17, 1959

Director
The Downtown Gallery
32 E. 51st Street
New York, N.Y.

Dear Sir:

I am interested in knowing as much as possible about the professional art field and market. Owning or directing a gallery is my long-range objective and I would like, therefore, to work in your gallery, as I think such experience would be highly profitable and valuable.

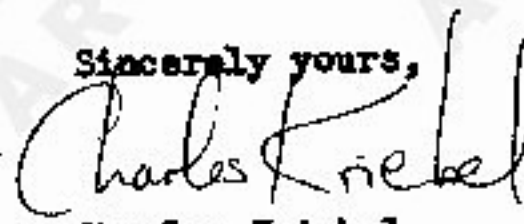
I have no experience working in the field, but I am a student of Fine Arts and frequently visit the galleries and museums in New York and elsewhere. I am especially interested in contemporary American painting.

I would appreciate hearing from you, if you have any job openings beginning in February, 1960, or as soon thereafter as possible.

Please see enclosed resume.

Thank you very much for your time and consideration.

Sincerely yours,


Charles Kriebel

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CHARLES KRIEBEL

54 Barrow Street
New York 14, N.Y.
Tel.: AL 5-6223

PERSONAL

Birth -- 11/14/37, Marital Status -- single, Health -- excellent,
Height -- 6', Weight -- 155 lbs.

EDUCATION

B.A. Degree: Hamilton College, 1955-1957.
University of Munich, under auspices of
Junior Year in Munich of Wayne University,
1957-1958.
New York University, 1958-

Degree to be received in January, 1960, with a
Fine Arts major.

Fine Arts Courses:

History of Art (General). Hamilton College.

Die Kunst des frühen Mittelalters.

Die Malerei des Symbolismus, der Kubismus
und die Kunst des Blauen Reiters.

Hauptwerke der Malerei des 19. Jahrhunderts.

Romanische Malerei und Plastik in Deutschland.

University of Munich.

Freehand Drawing.

New York University.

Washington Square College.

American Painting.

Masterworks of German Painting of the
Fifteenth and Sixteenth Centuries.

Modern Sculpture from Canova to Calder.

Seventeenth Century Painting in France and Spain.

New York University.

Institute of Fine Arts.

(for undergraduate credit)

Graduate Work in Fine Arts: To attend N.Y.U.'s Institute of Fine Arts
part-time, beginning in February, 1960.

WORK EXPERIENCE

Librarian Assistant: September, 1958 -- present

New York University College of Dentistry Library.

421 First Avenue, New York 10, N.Y. Frances L. Beck, Librarian

Telephone: OR 9-1880, ext. 719.

Duties include: typing of correspondence, claims for books and
journals, order cards, LC cards, book pockets and
cards, bibliographies; filing; processing of books
and journals.

Not to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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December 14, 1959

Mrs. Sylvia Lang
Lang, Rye, Green, Liden & Oppenheimer
1800 Miller Building
San Antonio 5, Texas

Dear Mrs. Lang:

Dear Mr. Lang:

This is just to acknowledge receipt of your letter
of December 14th and the clippings you enclosed
with it and to let you know that we are holding
them for Mrs. Halpert until she returns from a
winter holiday shortly after the first of the year.

With all good wishes of the season from the gallery
staff,

Sincerely yours,

Margaret M. Gawcock

Margaret M. Gawcock

December 17, 1959

Mrs. Philip M. Meyers
230 West Galbraith Road
Cincinnati 15, Ohio

Dear Mrs. Meyers:

This is just to acknowledge with thanks your note in reply to Mrs. Halpert's letter of December 10th and to let you know that you may expect the photographs as soon as Mrs. Halpert returns from a winter holiday shortly after the Christmas weekend, or New Year's at the latest.

Sincerely yours,

Margaret M. Babcock

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THE DOWNTOWN GALLERY, INC.

32 EAST 51 STREET
NEW YORK 22, NEW YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DEAR SIRs:

WE ARE ENCLOSING OUR CHECK NUMBER 89 IN THE AMOUNT OF \$475.00 (FOUR HUNDRED SEVENTY FIVE DOLLARS) IN PAYMENT OF ONE HALF OF THE PURCHASE PRICE OF THE STUART DAVIS PAINTING ENTITLED "NEW MEXICAN GATE". A CHECK IN PAYMENT OF THE BALANCE WILL BE SENT TO YOU VERY SOON.

SINCERELY,


DRUCILLA DENNEY (MRS.)
SECRETARY

DECEMBER 17, 1959

ROSWELL MUSEUM

and art center

roswell, new mexico



UNITED STATES INFORMATION AGENCY
WASHINGTON

December 17, 1959

Dear Edith:

Enclosed is a list of paintings and prices which will amaze you. Any light you and your friends can shed on current valuations would be most interesting.

On the reimbursement to you for your Moscow travail, we sent the information to the Archives, which is the disbursing point. A subsequent conversation with them reveals that you may expect it very soon. I will check again in a few days. Often these things need a little prodding to keep them moving.

We shall be delighted to see you at tea and are looking forward to returning the invitation with something stronger. There are a few things here I want to show you, if you have an hour to spare. I accidentally stumbled on what may be a fabulous collection the government owns, which, if it is, will interest you greatly.

My wife and I are going to be in New York for a few days after Christmas doing the galleries and theatres. Maybe we will see you then.

Sincerely,

Robert Sivard
Chief, Exhibits Division
Information Center Service

Enclosure: List of paintings

Mrs. Edith G. Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

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December 17, 1959

Mrs. Anna L. Werbe
Annal. Werbe Galleries
19458 Livernois Avenue
Detroit 21, Michigan

Dear Mrs. Werbe:

This is just to let you know that your letter
of December 12th has arrived and will be called
to Mrs. Halpert's attention upon her return
from a winter holiday shortly after the first
of the year.

Sincerely yours,

Margaret M. Babcock

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

18 December 1959

Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York


Dear Mrs Halpert:

Evidently there has been an unfortunate misunderstanding, as we never were informed either by ~~you~~ your gallery or the Whitney that the Hound was to go on tour. I telephoned you, you will recall, the day after the Whitney exhibition closed, to ascertain when we could expect delivery of the carving; from that conversation I concluded that our New Jersey friends should be alerted to receive the piece by the end of that week or the first of the next. Could it be possible you were referring to ~~the~~ June 1960 (I discovered by calling the Whitney that that is the extent of the tour) rather than December 1959?

Imagine our anxiety when the carving did not arrive in New Jersey and then our shock ~~when~~ to learn from the Whitney that the Hound was in Miami.

To avoid causing undue trouble for the museum people in ~~the~~ Miami, we will not remove the carving now. But upon termination of the Miami exhibit, please have the Hound shipped to New Jersey as originally planned.

Sincerely,


M. J. Bosse

40 Perry St
New York 14

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T H E D E N V E R A R T M U S E U M

WEST FOURTEENTH AVENUE AND ACOMA STREET
LIVING ARTS CENTER, 1370 BANNOCK STREET

DENVER 4, COLORADO

OTTO KARL BACH - DIRECTOR

NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET

December 18, 1959

Miss Edith Gregor Halpert, Director
The Downtonw Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Just a line to let you know that we are still very interested in the Georgia O'Keeffe and Ben Shahn paintings which you had considered lending to our second Collector's Choice exhibition. I imagine that the photographs of the O'Keeffes will be along shortly and we are hoping that a Shahn will be available in the not too distant future.

Since the date of my original inquiry, we have had another request from a member of our patron group, with which I hope you will also be able to help us. The person in question is very keen to have a John Marin in the exhibition and, again, we would be most grateful if you could send photographs of anything which might be available.

We will look forward to hearing from you soon and with every good wish for a pleasant holiday season, I am,

Sincerely,

Otto Karl Bach
Otto Karl Bach
Director

OKB/lws

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December 18, 1950

F Valuation

WPH

Mr. William H. Lane
Standard Pyrexoloid
Leominster, Massachusetts

Dear Mr. Lane:

I am very pleased to give you the current figure on the Kuniyoshi painting which you acquired a good many years ago. This is based on prices we have obtained for works by this artist during the current year.

ISLAND OF HAPPINESS Oil on canvas 1924 30" w. x 24" h.

\$7000.00

Sincerely yours,

WPH:ph

THE DOWNTOWN GALLERY, INC.

32 EAST 51 STREET
NEW YORK 22, NEW YORK

DEAR SIR:

WE ARE ENCLOSING OUR CHECK NUMBER 90 IN THE
AMOUNT OF FOUR HUNDRED SEVENTY FIVE DOLLARS
(\$475.00) FOR THE BALANCE WHICH WE OWE ON
THE PURCHASE OF THE STUART DAVIS PAINTING
"NEW MEXICAN GATE".

SINCERELY,

Drucilla Denney
DRUCILLA DENNEY (MRS.)
SECRETARY

DECEMBER 18, 1959

ROSWELL MUSEUM

and art center

roswell, new mexico

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 19, 1959

Mr. Richard Janson, Director
Robert Hull Fleming Museum
The University of Vermont
Burlington, Vermont

Dear Mr. Janson:

This is just to acknowledge receipt of your letter of
December 16th and to let you know that it will be on
Mrs. Halpert's desk when she returns shortly after the
first of the year from a winter holiday.

Sincerely yours,

Margaret M. Babcock

After to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Information regarding sales transactions, especially for obtaining written permission and purchase involved. If it cannot be a reasonable search whether an artist or it can be assumed that the information is 60 years after the date of sale.

18 December 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York.

Dear Edith:

You will be pleased to know that your talk here started the Art Fair off in splendid style and sales continue at an encouraging rate. I am enclosing a check for \$100 to cover the cost of plane fare one way (\$71.61) and approximately \$25 for incidental expenses. If this is not adequate, please let us know. I think we paid your return fare on capital and you will cash in your Northwest return.

In reviewing Huldah's correspondence with you, I see that no specific sum was agreed upon for your fee. Normally, we offer \$100. Does this sound acceptable to you? I might add, if it sounds too trifling, that by happy chance this amount is just the cost of an annual Corporate Membership in the Walker Art Center, which Membership would bring you countless benefits and the pleasure of having made a contribution to our Acquisition Fund. Please let us hear in what form you prefer your reward.

My very best,

Sincerely yours,



H. H. Arnason
Director.

HHA:lc

BARBIZON-PLAZA HOTEL

106 CENTRAL PARK SOUTH NEW YORK 19

telephone Circle 7-7000
cable "BARBPLAZA"

December 19, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

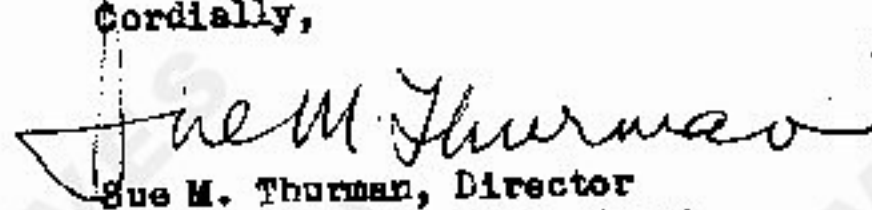
Dear Mrs. Halpert:

Under separate cover I am returning
the Zorach photographs which you so kindly sent.

You will notice that I have retained
the photo of "Moses" as I am determined to find
a donor for this piece if at all possible. I
prefer it above all his other work and feel that
our sculpture garden must include this piece by
one means or another.

With best appreciation and greetings
of the season,

Cordially,



Sue M. Thurman, Director
Isaac Delgado Museum of Art
City Park
New Orleans 19, Louisiana

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 19, 1959

Mr. Charles Kriebel
54 Barrow Street
New York 14, N. Y.

Dear Mr. Kriebel:

Your letter of December 17th with resume enclosed
has been received during Mrs. Halpert's absence from
the gallery on a winter holiday. These will be called
to her attention immediately upon her return shortly
after the first of the year.

Very truly yours,

Margaret M. Babcock

Not to publishing information regarding sales transactions.
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 19, 1959

Mr. Sylvan Lang
1500 Milan Building
San Antonio 5, Texas

Dear Mr. Lang:

The Stuart Davis painting is being shipped to you via Railway Express on Monday December 21st by W. S. Mearns. Will you kindly have this placed on your insurance at a value of \$10,000.

My very best wishes to you and Mrs. Lang.

Sincerely yours

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Padawer

GALLERIES

ART

DECOR

CARPET

112 FOURTH AVENUE, NEW YORK 3
SPRING 7-4114

112 FOURTH AVENUE, NEW YORK 3
SPRING 7-4114

December 19, 1959

*Mr. Rattner is in Europe
I have no such file*

Mr. Abraham Rattner
8 W. 13th Street
New York, New York

Dear Mr. Rattner;

We are planning a painting & sculpture show for April, "Old Masters by Modern Masters", in which the artist depicts his version of a favorite work by his favorite old master.

If you would be interested in participating in this exhibition, please let us know.

Very truly yours,

PADAWER GALLERIES



William H. Kennedy

WHK:ab

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12/21/59

Dear Edith, I have asked
our Lawyer, Shad Polier
and his wife Justine, to
come to the gallery and select
a Shahn Gill screen
print. I told them you will
have it framed.
I don't know how I would

have stumbled through the past
weeks without Polier and it
occurred to me only tonight
that he would enjoy B. S.
Please send me the bill and
I will call you in a few days
to see if they showed up.
I have to thank you for many
things love Cepe

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452
December 21, 1959

OFFICERS

Roy R. Neuberger
President
George H. Fitch
First Vice President
Lloyd Goodrich
Second Vice President
David M. Solinger
Third Vice President
Alice M. Kaplan
Secretary
Lee A. Ault
Treasurer
Robert Woods Bliss
Honorary President
Richard F. Bach
Honorary Vice President

TRUSTEES

Philip R. Adams
H. Harvard Arnason
Lee A. Ault
Richard F. Bach
Pietro Belluschi
Henry Billings
Elizabeth B. Blake
Francis E. Brennan
Leslie Cheek, Jr.
William C. Constable
Charles C. Cunningham
John de Menil
Rene d'Harnoncourt
Dudley T. Easby, Jr.
Allan D. Emill
George H. Fitch
Bernice C. Garbisch
Lloyd Goodrich
Paul S. Harris
Bardett H. Hayes, Jr.
Henry R. Hope
Alan Jarvis
Alice M. Kaplan
Vera G. List
Daniel Longwell
Earle Ludgin
Stanley Marcus
Arnold H. Maremont
William M. Milliken
Grace L. McCann Morley
William C. Murray
Charles Nagel, Jr.
Elizabeth S. Navas
Roy R. Neuberger
Fred L. Patmar
Rita M. Rentschler
Helen C. Russell
James S. Schramm
Lawrence M. C. Smith
David M. Solinger
Elaine Spaeth
Edward D. Stone
Hudson D. Walker
John Walker
John W. Warrington
Susette M. Zurcher

DIRECTOR

Harris K. Prior

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

For many years The American Federation of Arts has circulated works selected from each WHITNEY ANNUAL. We are again planning a traveling exhibition, including about 30 paintings, chosen by John I. H. Baur, Associate Director of the Museum, as most representative of the 1959-60 ANNUAL.

The exhibition will circulate to museums and art institutions throughout the country from March, 1960, through April, 1961. The American Federation of Arts, will, of course, assume full responsibility for the preparation, transportation and care of all works included in the show during the period while they are under our auspices, and A F A will insure the paintings under our all-risk fine arts policy.

Among the works Mr. Baur has selected for the traveling version of the ANNUAL are examples by three artists from your gallery. We should therefore like to request, at this time, the loan of the following:

"Composition in Blue - Number 2" - Rattner
Mural Study, "The Threefold Search for Understanding" - Ben Shahn
"Figure with Bird" - Max Weber.

Loan agreement forms for these works are enclosed. One copy is for your files, the other to be filled in, signed and returned to us.

We hope you will be able to lend, and look forward to hearing from you.

Sincerely,

Virginia Field

Virginia Field
Secretary for Exhibitions

VF:w
Encl.

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12/21/59

Dear Edith;

Many thanks for the Christmas - Chanuka - New Year gift.

The intention is ultimately a new type-writer: large, solid, immovable, there for long sessions of labor. This is my need — thank you.

So — I shall see you for a time New Year's eve: my ritual visit and kiss on the cheek will not be broken this year!

I trust you are well (+ so my parents said you were, after the visit to the Marine's suburban house or pleasure).

See you New Year's + thank you again.

My love,
P. Sent

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L. ARNOLD WEISSBERGER
120 EAST 56 STREET
NEW YORK

December 21, 1959

SPECIAL DELIVERY

Editor
Art-News
32 East 57th Street
New York, New York

Dear Sir:

I am one of many readers who have been shocked and appalled by the review in your November issue of the William Zorach Retrospective Exhibition at the Whitney Museum.

In view of the almost unanimous critical acclaim that the work of this great and distinguished artist has received on every hand, it would be supererogatory of a layman to seek to defend Mr. Zorach against an adverse appraisal of his work based upon legitimate artistic evaluation, but your critic descends to the most reprehensible kind of personal attack - resorting to snide imputations, false statements of fact, innuendoes, and grave reflections on Mr. Zorach's integrity.

One has seldom read a critique that so completely abandons accepted standards of artistic criticism, and so far allows a patently personal bias to distort a review into a polemic.

The art of William Zorach towers above such sniping, and your critic denounces not Mr. Zorach but himself.

Faithfully yours,

LAW:agg

cc: Mr. William Zorach
Mrs. Edith Halpert

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WEISSBERGER & FROSCHE
COUNSELLORS AT LAW

L. ARNOLD WEISSBERGER
AARON M. FROSCHE
HOWARD M. RAYFEL
SEYMOUR REITENBERG

120 EAST 56TH STREET
NEW YORK 22, N. Y.

FLAXA 0-0000
CABLE "ARNEWEISLAW, N. Y."

December 21, 1959

Mr. William Zorach
276 Hicks Street
Brooklyn 1, New York

Dear Bill:

Alfred Frankfurter called me back to say that they felt that it would be impossible to adopt my suggestion of writing another article on you in a later issue of Art-News, since there would be no point of departure after they had once reviewed your exhibition and there was nothing new to go on. Frankfurter asked, however, that I write a letter, which they would definitely print.

I am sending to you herewith a copy of the letter I have written, and I hope that it is strong enough.

Warmest regards to you and Marguerite.

Cordially,

L. Arnold Weissberger

LAW:agg

cc: Mrs. Edith Halpert

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CITY ART MUSEUM OF ST. LOUIS
ST. LOUIS 5, MISSOURI

December 22, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

I shall be in New York the first week in January.
I seem to have the possibility of looking at a
Sheeler or a Dove for our Museum, kindness of
a generous citizen. I do hope that you will
have something to show me at that time. I will
call you before I come.

With best wishes for the Holidays, believe me

Fondly,

Bill

William N. Eisendrath, Jr.
Assistant Director

WNE/vc

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THE CURRIER GALLERY OF ART

192 ORANGE STREET

MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY

DIRECTOR

December 22, 1959

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Marin:

As we have reached a decision on a picture to be acquired with the small sum of money that we have on hand, I thought I should let you know that the Dove should not be held for us. It was hard to decide between the Knaths, that we have bought, and the Dove as they were well matched in quality. If possible during the coming year, I will return to the Dove as I am convinced it is a very fine picture. Thank you ever so much for your kindness last Thursday; it was much appreciated.

In regard to the small O'Keeffe, Tan Clam Shell, I wonder if Mrs. Halpert would allow a slight discount and would be willing to accept payment for it over a period of eight months? I think I bought my Sheeler wash drawing from her in this way and I have had the same sort of arrangement with John Clancy when I bought my two Hopper watercolors. If you think she might do this, perhaps you would send the picture up so that I could have another look at it? I am seriously interested but I would like to study it for a day or so before deciding.

With best regards,

Sincerely yours,

Charles E. Buckley

CEB:hr

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December 22, 1959

Dr. Otto Karl Bach, Director
The Denver Art Museum
Denver 4, Colorado

Dear Dr. Bach:

This is to acknowledge, in Mrs. Halpert's absence,
receipt of your letter of December 18th and to let
you know that it will be on her desk awaiting her
return shortly after the first of the year, or
perhaps a day or so before.

Sincerely yours,

Margaret M. Babcock

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MICHIGAN STATE UNIVERSITY EAST LANSING

DEPARTMENT OF ART

December 22, 1959

Mr. Ben Shahn
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Shahn:

I am writing to several leading American artists in an attempt to find some one of them who would be available and would be interested in an appointment for next summer's five week session, beginning approximately the middle of June. This is in connection with M.S.U.'s first summer Fine Arts Festival which will incorporate art, music, the theater, and the dance. Plans are still somewhat tentative, however, we are already designing some attractive announcements.

We feel sure that we can offer a program and stipend which would make such a sojourn with us a pleasant and profitable experience for any artist we might choose to have. Another incentive can be mentioned; the Art Department just last year moved into its new \$1,500,000 building where each staff member is provided with a beautiful, well-lighted, private studio. We will, of course budget contact hours in such a way as to allow for uninterrupted periods of painting.

I shall look forward to your reply with great hope that you will find it possible to consider being with us for five weeks next summer. I shall be glad to send more details when I know of your availability. I should like to emphasize that I truly believe this is a real opportunity for anyone who would like a profitable sojourn in Michigan next summer. If you can possibly consider our proposition, we shall do everything in our power to encourage you to come. Please write soon.

Sincerely,



Howard Church, Head
Department of Art

jb

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December 22, 1959

Mr. Alexander Tillotson, Director
The Mulvane Art Center of Topeka
Washburn University
Topeka, Kansas

Dear Mr. Tillotson:

Your letter of December 15th has been received during Mrs. Halpert's absence and will be called to her attention upon her return shortly after the first of the year.

Sincerely yours,

Margaret M. Babcock

December 22, 1959

Miss Hildah Carl
Director, Sales and Rental Program
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Miss Carl:

This is to acknowledge with thanks your letter of December 11th, received during Mrs. Halpert's absence on a winter holiday. We know that she will be most appreciative of the kind remarks in your first paragraph, when she reads them upon her return shortly after the first of the year.

Mr. Allen has asked me to say that the Graves, the Nadelman, and two pre-Columbian sculptures have duly arrived but that Mrs. Halpert had mentioned something about a figure holding a puppy. Since such an item did not appear in the shipment, it is wondered whether such was shipped to another address or other arrangements concluded about it. Perhaps the invoice, when it arrives, will clarify this point.

Sincerely yours,

Margaret M. Babcock

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Appraisals

December 22, 1959

Dr. Michael Watter
1924 Rittenhouse Square
Philadelphia, Pennsylvania

Dear Dr. Watter:

I am pleased to give you the current market valuations of the paintings, etc., listed below.

Karl Serbo	Head and Jug	gouache	\$ 600.
Jacob Lawrence	Naked Ball	tempera	\$ 750.
Paul Burkin	Bright Conversation	oil	\$2000.
Carl Walters	Ceramic Sculpture		\$ 500.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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December 22, 1959

Dr. Michael Watter
1924 Rittenhouse Square
Philadelphia, Pennsylvania

Dear Dr. Watters:

I am pleased to give you the current market valuations of the paintings, etc., listed below.

Karl Zerbe	Aging Clown	encaustic	\$ 850.
Jacob Lawrence	Masked Ball	tempera	\$ 750.
Paul Burlin	Bright Conversation	oil	\$2000.
Carl Walters	Ceramic Sculpture		\$ 500.

Sincerely yours,

EGH:ph

*cc
act
Cmmy*

December 22, 1959

Miss Martha Utterback
Curator of Art
Witte Memorial Museum
Brackenridge Park
San Antonio 9, Texas

Dear Miss Utterback:

This is to acknowledge with thanks your note of
December 9th, received during Mrs. Halpert's absence
for the holidays, and to let you know that the ship-
ment has since been received, all in good order.

Sincerely yours,

Margaret M. Babcock

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

NEW YORK UNIVERSITY-BELLEVUE MEDICAL CENTER

OF NEW YORK UNIVERSITY

DEPARTMENT OF PHYSICAL MEDICINE AND REHABILITATION

INSTITUTE OF PHYSICAL MEDICINE AND REHABILITATION
400 EAST 34TH STREET
NEW YORK 16, N. Y.

MURRAY HILL 6-1842

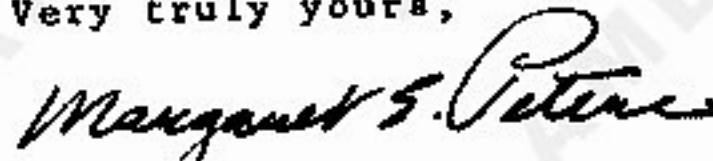
December 23, 1959

Miss Margaret M. Babcock
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Babcock:

Thank you for the letter of December 19th. Will
you please assure Mrs. Halpert that the arrange-
ment to settle the account of Mr. Charles Sheeler
after the first of the year is quite satisfactory.

Very truly yours,



Margaret E. Peters
Administrator

MEP:kl

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

stewart rickard gallery

MRB
PK note
we never handled his work unknown to us
108 Nacogdoches Street • San Antonio 5, Texas
December 24, 1959

The Downtown Gallery
32 East 51 Street
New York, New York

Dear Sir:

Our Gallery is representing Karl Kanol in this area. We would greatly appreciate copies of any reviews of his 1940 one man show at The Downtown Gallery which you might have in your files. If you send photostats, we will gladly reimburse you for the costs.

Please send us a catalogue and price list of the current exhibition of serigraphs by Ben Shahn.

Sincerely,

Maxine Rickard

Maxine Rickard

perhaps he meant D.B. in Honolulu to ask whether he is Hawaiian

DOWNTOWN MOTEL

Free TV - Ultra Modern Units - In the Heart of Memphis
CORNERING ON HWYS. 51-64-70-72-78-79

PHONE JACKSON 5-1467
172 LINDEN
MEMPHIS 3, TENNESSEE

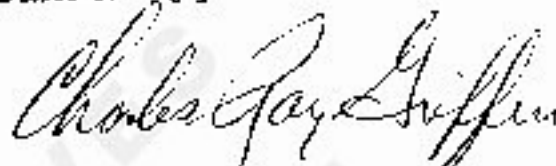
25 December 1959

The Downtown Gallery
32 East 51 Street
New York, New York

Dear Sirs,

If you have any sort of publication which will
furnish information on your present and forthcoming
shows and sales I will greatly appreciate being
placed on your mailing list.

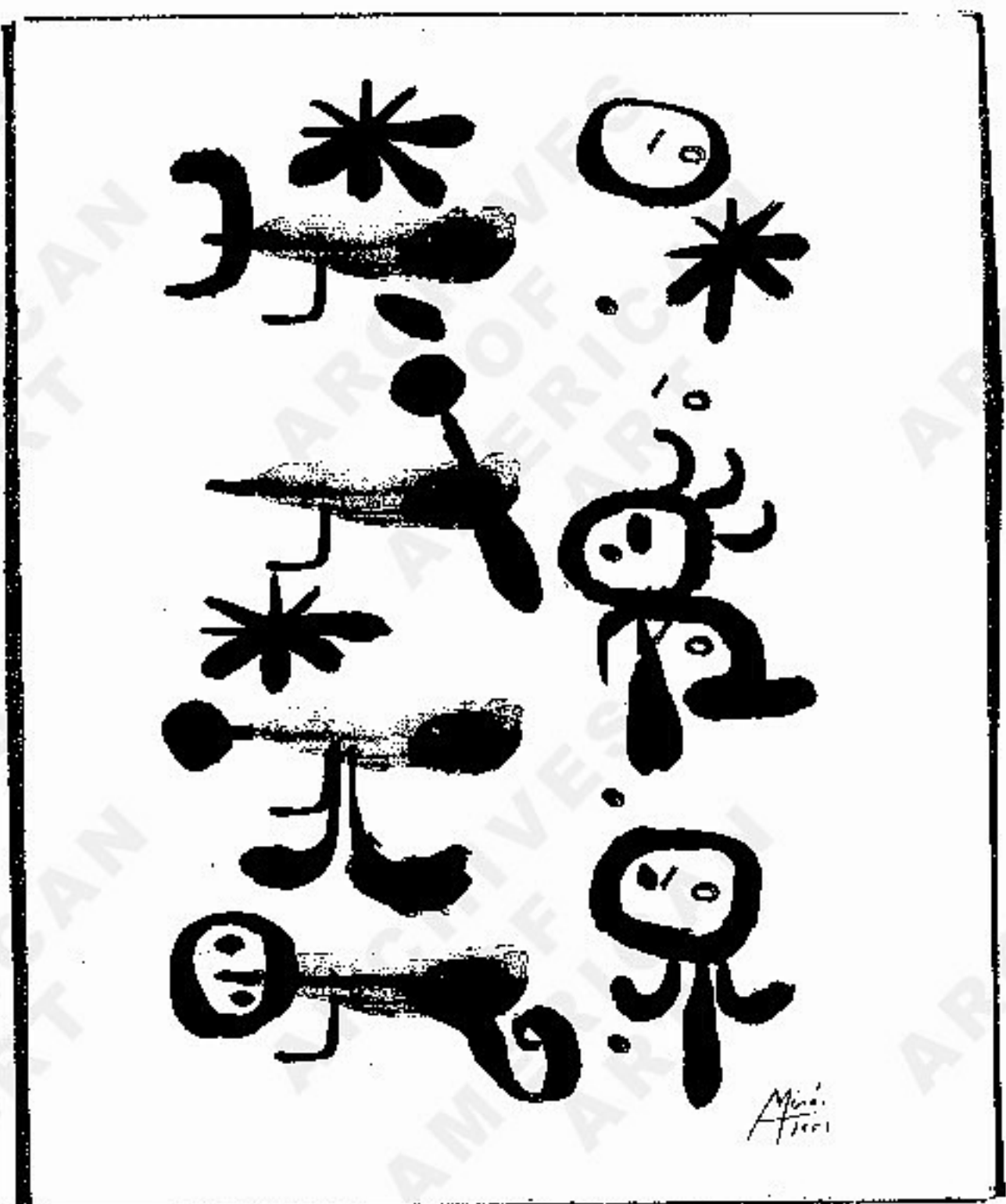
Sincerely,



Charles Ray Griffin

Prior to publishing information regarding sales transactions,
investors are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Season's Greetings

DR. and MRS. IRVING F. BURTON

Got any year end bargains?
will be in on Jan 13 -
So save 'em for us!
Doris & Irving

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Engraving: "The Nativity"
by Jean de Gourmont 1506-1551

An artist drew his vision, and we see
Small in a ruined world's broken corridors
The human family in its frailty.
Halls of this world are haunted; fabled powers
Present themselves. Athena's owl sits mute
At height where marble ends in stable beams;
With head bowed, Joseph tends his ox and ass;
Angelic forms refute
The seeming insignificance of two,
A mother kneeling on the brightening floor,
And he who dreams upon his bed of grass
In light of morning newly breaking through
This ruined world's fallen roof and broken
door.

IR.B.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JOYOUS CHRISTMAS

1959

and love to Edith
from
George and Joan

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



From our house to yours
Holiday Greetings
Melanie & Ben Grauer
1959

Not to publishing information regarding sales transactions,
members are responsible for obtaining written permission
can both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

Hand printed by B. G. on his Between-Hours Press
in the cellar of our house at 29 East 63rd Street.
Wood engraving by John De Pol. This is copy No. 9

2
of CARPENT
NORCROSS



65/1
B/1

Hello Dear
Remember me?
I so often think of you.
Trust you are enjoying
good health. So many
changes down thru
the year. Been here
11 years. I still play
the Piano a lot, and
read all good magazines
like Time & the
Learner. Have no one
to see me. As go out
in the after noon. My
People do not care any
more and so I know it
now! But I am not alone.
I have God and all of my
wonderful friends that I
be the Best one!
1959

To you my Very
Dear Friend

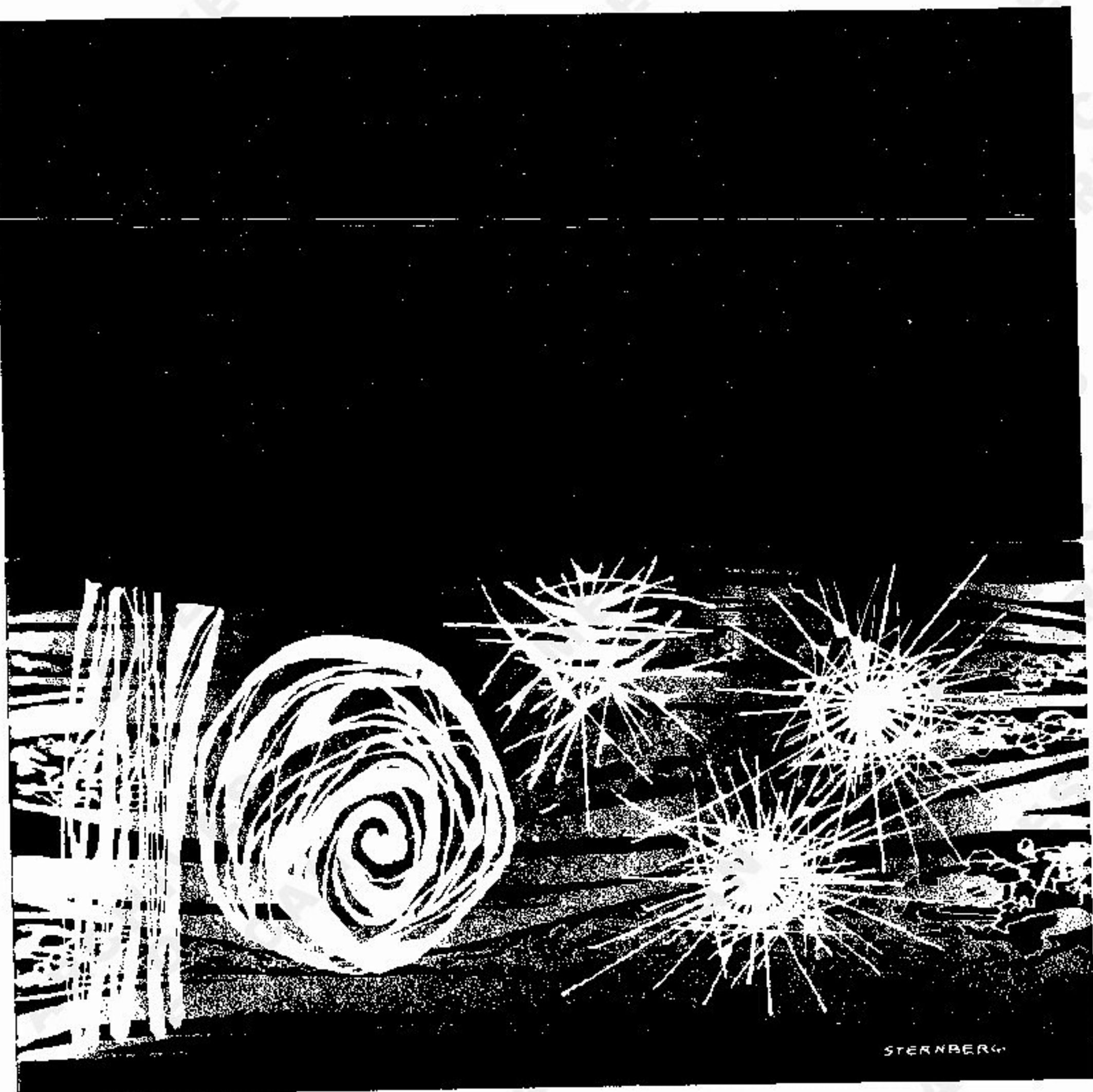
The
Season's Greetings
and best wishes
for a

Happy New Year
With much Love
to a Lovely Lady
from an old friend -
Jane Tiedens M. E. Nae

Prior to publishing information regarding advertising rates, contributors are responsible for obtaining written permission from both artist and publisher involved. If a contributor is deceased after a reasonable search, written permission may be assumed. It can be assumed that the information may be published 50 years after the date of death.

seasons greetings 1959
 from the 5 WALKERS

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR
December 26, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

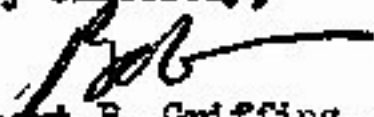
Dear Edith:

Under separate cover I am sending you today 14
8" x 10" glossy prints of the paintings you chose for
exhibition while you were here. Included with them
are two color transparencies of Ed Stasack's Volcano
painting.

The paintings are packed and ready to go. However,
I fear that the cost by air is going to be horrendous.
I should get a more accurate estimate today and will
cable you for instructions, if the estimate far exceeds
the \$500 we talked about. Even though we made the boxes
of plywood, the weight is close to 500 pounds. The
paintings are so big, in some cases, that United Air Lines
can't carry them. So if they do go by air, they will have
to leave here on PanAmerican and transfer on the Coast to
American Airlines. It will also be much cheaper to send
them air-freight rather than Air Express, which means that
you will have to arrange to have them picked up at your end.
I should think that they could come back by ship.

It was wonderful to see you, and we are most grateful
for the catalog in Russian of the American show in Moscow.
The Library says "thanks" along with my own gratitude.
Come back and see us again!

Very sincerely,


Robert F. Griffing, Jr.,
Director.

RFG:sy

MRS. JOAN SCOBAY
5 LENOX PLACE
SCARSDALE, NEW YORK

December 27, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I am enclosing an article on art collecting which I have written. Since I used so much of the material you were kind enough to give me, as well as direct quotes, I thought you would want to check it for accuracy.

If you care to make comments on any other parts of the text, please feel free to do so. I would welcome any observations that would make the article more interesting and livelier.

Thank you so much for your cooperation, and I am looking forward to hearing from you.

Sincerely yours,

Joan Scobey
Joan Scobey

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JOHN B. SEIDEL
PRESIDENT AND TREASURER

BRESLER GALLERIES
729 NORTH MILWAUKEE STREET
MILWAUKEE 2, WISCONSIN

December 28, 1959

The Downtown Gallery
32 East 51st Street
New York 22, New York

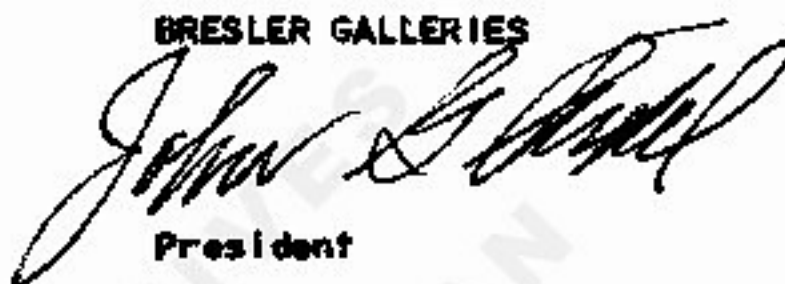
Gentlemen:

In regard to your mailing list, we received two copies of your advertising material. We favor mail and all correspondence being addressed to the firm, or to the president of the firm and not to any other individual.

Thank you for your cooperation.

Very truly yours,

BRESLER GALLERIES



President

JGS:md

for to publishing information regarding sales transactions, records are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information be published 60 years after the date of sale.

Mrs. Leslie L. Lewis
1461 West Foster Avenue
Chicago 40, Illinois

December 28, 1959

Dear Miss Halpert:

I am sorry that your letter of December 9 reached me too late for a reply to arrive in New York before you went on your vacation. I hope you had a good rest after the rigors of the fall art season.

Regarding the Preston Dickinson, the size is 24x26 inches. I am having it appraised by the appraiser for the Chicago Art Institute, and will send you his appraisal as soon as we can get him to come to our home.

At the same time, he will appraise a couple of other pictures I may want to let go--a Pavel Tchelitchev and a Romar Bearden, among others.

If you are interested in seeing the Dickinson, I'll probably bring it to New York myself, as I have had unfortunate experiences with sending large pictures to exhibitions on loan.

In any case, I'll let you know about the appraisal as quickly as I can. Meanwhile, thank you for your letter.

With the Season's greetings,

Sincerely yours,

Elizabeth Randall Lewis
(Mrs.) Leslie L. Lewis

ECL-hs

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**R
F &**
RUDER & FINN
INCORPORATED

December 28, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Mrs. Halpert:

Our public relations firm is planning a series of one and one half page advertisements in FORTUNE Magazine in which we would like to reproduce paintings -- and later perhaps sculpture -- of leading contemporary artists. Our plan is to pay tribute with this series to the men who we feel are creating new visual images for our time and whose achievements should be inspirations to anybody working in the communications field.

Wherever possible, we would like to purchase the paintings which we use in the series, thereby building a collection for our firm which we can keep in our office and possibly later on travel around the country to the offices of our clients and other interested people. However, we might also consider buying only the reproduction rights for a painting which we would be unable to purchase but yet would fit into our theme.

In the beginning, we would like to use paintings which are black and white, or possibly have one additional color. It seems to us that these would reproduce most effectively in the series as we have planned it. We might also consider drawings, lithographs or collages if they are important enough to get across our point.

We have thought about some of the artists whom you represent as ones we might like to include in our collection and would like, at your convenience, to visit your gallery and discuss this further with you. However, we thought it might be better for us to write this letter in advance to explain our thinking. Then you can let

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

us know if you can get together a group of paintings which might be considered by us, keeping in mind that we are most anxious to restrict our thinking to black and white, if possible. If you do have paintings for us to look at, we would be very grateful if you would advise us so that we can arrange for my partner, William Ruder, our art director for this project, Leo Lionni, and myself to visit your gallery and look at the ones you suggest.

Looking forward to hearing from you.

Sincerely,


David Finn

DF: rpd

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December 28, 1959

Mrs. Jack H. Post
218 Ashland Avenue
Buffalo 22, New York

Dear Mrs. Post:

Upon her return to the gallery Mrs. Halpert read your letter and looked at the color snapshot you sent with it.

She has asked me to drop you this note to say that the artist is unknown to us and to suggest the Milch Gallery at 21 East 67th.

The snapshot is being returned to you herewith.

Thank you for thinking of us.

Sincerely yours,

Margaret M. Babcock

Enclosure

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH
Director

JOHN I. H. BAUR
Associate Director

ROSALIND IRVINE
Curator

JOHN GORDON
Curator

MARGARET McKELLAR
Executive Secretary

December 29, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

As you know, the Abraham Rattner Composition
in Blue, Number 2 was purchased from the
Annual by Mr. Lawrence Bloedel of Williamstown,
Massachusetts. I am enclosing the Museum's
check for \$3500.00 for the painting and we
will deliver it to Mr. Bloedel after the close
of the exhibition on January 31.

Sincerely yours,

Margaret McKellar
Executive Secretary
MMcK:egn
Enc.

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COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA

JOHN RICHARD CRAFT
DIRECTOR

29 December 1959

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I haven't heard any word from TIME Magazine or seen any item in PRAVDA to the effect that you weren't being permitted to return to America since Russia had invented you first, so I shall assume that the proposition for the Downtown Gallery's participation in this Museum's NEW YORK GALLERY (as affirmed in your letter of June 25th) still stands. The details concerning this still hold good and I think you have a copy of our mimeographed form dated June 22, 1959.

In that planning the Downtown Gallery was going to lend us 12 paintings, to be known as "Contemporary Old Masters." Incidentally, one or two small sculptures can be included if the Gallery so desires. Collection date by Hayes Storage Warehouse for packing and shipping from Downtown Gallery is January 26th.

From you, Edith, if your plans still follow this line, we should like a listing of these paintings to be lent at the earliest possible moment so that we can effect their insurance coverage under our fine arts floater policy and can have ample opportunity to advise Mr. Stanton of Hayes Storage precisely what he is expected to collect. Also from you, if at all possible, we would like a concise one-paragraph statement of Downtown's history and philosophy, a glossy photograph of an interior of your Gallery and such photographs and background material on the paintings and artists as may assist us publicity-wise.

The purposes of this exhibition combine both education and sales: We want to promote local collectors and collections. Possibly we can do this by familiarizing our local citizens with representative New York galleries. Ideally, we will effect some sales from these "NEW YORK GALLERY" exhibits. Though the success of that thought to this date hasn't been particularly monumental, I know that many of our citizens have paid calls on the galleries seen here in their succeeding trips to New York City. The encouragement of sales on the local scene, however, would be benefitted if your "Contemporary Old Masters" may include as many items of obvious saleable character as possible.

I will appreciate your confirmation on all that thinking as early as possible. I will be delighted to fill in further any questions you may have concerning it. As a matter of fact, if you even want another word picture of it, I have an early trip to New York coming up on January 6th and will be at the St. Regis for a couple days.

I hope yours was a Merry Christmas and I hope that you and your Downtown Gallery will have a beautiful 1960.

Sincerely yours
John Richard Craft, Director

JRC:LSB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

in 13
in info
note to Hirt

17 Lombardy Place
Maplewood, New Jersey
December 29, 1959

American Art Gallery
New York City, New York

Dear Sir:

I am taking the liberty of writing to you in regard to etchings, and I would like to know if there are many in your Gallery, as well as the important, or valuable ones of today.

I have just recently read a short description on the distinguished technique in etching done by Marguerite Kirmse. The book was published in 1943 and Miss Kirmse is described as "one of the most popular and successful etchers in the world" (at that time). (J. B. Lippincott CO, New York)

I am interested in Miss Kirmse as I have four of her etchings (with signature) in good condition and I would enjoy seeing her other accomplishments.

I will sincerely appreciate any information you may have on this subject, and especially as to her rating today and the value of her works in the past and present, etc.

Thank you .

Yours truly,

Edgar Hirt

(Mrs. Edgar Hirt)

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JOSLYN ART MUSEUM

EUGENE KINGMAN, *Director*

Society of Liberal Arts

2218 DODGE STREET OMAHA 2, NEBRASKA

BOARD OF TRUSTEES...

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J. DEWEY BISGARD, M.D.	JAY CHERNIACK	WILLARD D. HOSFORD, Jr.
	A. F. JACOBSON	DREXEL J. SIBBERNSEN, Jr.

December 29, 1959

Dear Mrs Halpert:

At Mr Kingman's request, I have mailed you a photograph of MARINE by John Marin, the watercolor which the Joslyn Art Museum has just purchased. It was acquired from Hirschl & Adler, but we do not know its provenance.

Sincerely,

Mildred Goosman
Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD.

DIRECTORS
OLIVER F. BROWN
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E. C. PHILLIPS

THE LEICESTER GALLERIES
LEICESTER SQUARE
LONDON, W. C. 2.

Telephone: Whitehall 3375
Telegrams: 'Ofort, Lesquers, London'

29th December, 1959.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
NEW YORK 22,
N.Y.,
U.S.A.

Dear Mrs. Halpert,

The consignment of serigraphs by Ben Shahn has arrived at our agents and in order to clear them, we would like to have a detailed invoice from you as quickly as possible.

With very best wishes for the New Year,

Yours sincerely,

Nicholas Brown

Received from Downtown Gallery
and Warehouse
Dec 29, 1959

105 paintings and drawings
18 sculptures

Received by Ben. G. Stephenson
Capt.
for Corinne Gallery

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dewey D. Stone
Dewey D. Stone

dds:rc

DEWEY D. STONE
53 ARLINGTON STREET
BROCKTON 8, MASSACHUSETTS

December 29, 1959.

Mrs. Edith Halper,
Downtown Gallery, Inc.,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halper:

I hope you will not mind my writing to tell you that I am not happy with the picture which Mrs. Stone selected and which you recently sent to us.

I feel sure that if Mrs. Stone and I were to visit your gallery together that we could make another selection that would please both of us, and I hope that this arrangement will be acceptable to you.

If it is, will you please let me know and we will arrange to return the picture to you.

Regretting any inconvenience which this may cause you, and awaiting your instructions, I am

Very sincerely yours,

Dewey D. Stone
Dewey D. Stone

dds:rc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: FEderal 6-0301 H. H. Arnason, Director

December 29, 1959

Margaret M. Babcock
Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Miss Babcock:

I am sorry ab ut the mixup in the pre-Columbian works which Mrs. Halpert purchased at the Art Fair. There was some confusion on the night of the opening which apparently carried over to the time of shipment. I will have the proper sculpture shipped as soon as possible.

Would it be possible to have the work which you received by mistake returned directly to the Andre Emmerich Gallery? It seems unnecessary to send it back to Minneapolis only to return it to New York.

The enclosed bill lists the proper pre-Columbian work along with the other purchases Mrs. Halpert made in Minneapolis.

Sincerely,

William Bartsch

William Bartsch
Assistant, Sales and Rental Program

*PL write
will del.
+ 1 not shipped
commit me to
be sent directly to
Mrs. Babcock*



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

December 29, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The Four American Expressionists Traveling Exhibition will be back in New York about January 20. We will plan to return the following paintings to your Gallery unless we hear from you to the contrary.

Abraham Rattner: Composition, Don Quixote
Figure with Wings and Mask
Portrait of Don Quixote
Farm Composition
Rome, Number 4
Lake Landscape
Prairie Sky, Number 6
Moses
Storm Composition, Number 1
Rock n'Roll, Number 1
Winter Composition

Happy New Year!

Sincerely yours,

Margaret McKellar
Executive Secretary

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Hartford Conservatory of Music

Established 1890

884 Asylum Avenue, Hartford 5, Conn.

ROBERT BRAWLEY, Director



December 30, 1959

Mr. John Marin
The Downtown Gallery
32 East 53rd Street
New York, New York

Dear Mr. Marin:

Confirming our telephone conversation today, I should like to request that you let me know of any possibility of acquiring a copy of the Ben Shahn print, "Wheat Field". If one turns up I should be very grateful to you if you would let me know. Thank you very much.

Sincerely yours,

Robert Brawley

Referred to us

Mr. Charles Cunningham

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 30, 1959

Chase Manhattan Bank
30 Rockefeller Plaza
New York, N. Y.

Attention of Mr. Walter E. Vimer

Gentlemen:

Please stop payment on Check No. 24370 drawn to
Mrs. Earl Katz, dated November 6, 1959, in the
amount of \$100.

Very truly yours,

Edith G. Halpert

EGH:ph

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C. ME 8-3211

RECEIPT FOR LOANS TO EXHIBITIONS

Shipped to: The Corcoran Gallery of Art

Date: December 30, 1959

How shipped: Hertz truck

From: Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Insured by: The Corcoran Gallery

Exhibition: The Edith Gregor
Halpert Collection

(Artist)

(Description)

Leonard Baskin: The Owl

Hyman Bloom: Cadaver II -- numerous chips in frame; two loose slivers in lower
half of right member
Rabbi with Torah -- chips on frame

Paul Burlin: For the Love of a Cat -- cleavage: area lower right corner

Carroll Cloar: Sandmen -- old losses in upper right corner and lower left corner

Ralston Crawford: Seaplane Takeoff

Stuart Davis: Hot Still Scape for Six Colors -- dangerous cleavage upper section
of canvas

Composition with Winch -- slight cleavage in left center
chips on edge of frame

Cafe Place Des Vosges -- old losses and slight crackle in
several areas

Feasible

Charles Demuth: Flowers and Cucumbers -- several chips in frame

Red Poppies -- chips and scratches in frame

Acrobats -- chips along right member of frame

Nospran M. Egiap -- crackle on green L in upper left; slight
chips in frame

RECEIVED THE ABOVE, in good condition unless otherwise noted.
continued on page 2

(Signature) WCH

(Date) January 5, 1960

rior to publishing information regarding sales transactions,
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archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C. ME 8-3211

continued from page 1

RECEIPT FOR LOANS TO EXHIBITIONS

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(Artist)	(Description)
Willem de Koonig:	<u>Head</u> -- loose sliver on right member of frame
Preston Dickinson:	<u>Still Life with Compote</u> <u>Factory in Winter</u> -- nail holes in front of frame; one on each side 8 $\frac{1}{2}$ " from top
Arthur G. Dove:	<u>George Gershwin's "Rhapsody in Blue" Part I</u> <u>Naples Yellow Morning</u> <u>Connecticut River</u> -- surface of rabbit badly marred
Lyonel Feininger:	<u>Church</u> <u>Paris Facade #3</u>
Morris Graves:	<u>Snowflower</u> -- slight chips in frame <u>Wounded Ibis</u> -- <u>Animal</u> -- chips in frame
G. L. Guglielmi:	<u>Mental Geography</u> -- scratch 4" long from top and 10" from right chips around edges of frame
Samuel Halpert:	<u>Apres La Siesta</u> -- painting covered with grime; frame in poor condition <u>The Pink Curtain</u> -- loss 3 $\frac{1}{4}$ " from left and 20" from bottom (continued on Page 3)

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(Signature) MEK

(Date) January 5, 1960

The Corcoran Gallery of Art
Washington 6, D. C. ME 8-3211

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(Artist)	(Description)
William M. Harnett:	<u>Colossal Luck</u> -- loss 6" from right and 16 $\frac{1}{2}$ " from bottom 5" from right 14 3/4" from bottom cleavage nail holes in front of frame; chips along sides
Marsden Hartley:	<u>Atlantic Window</u> --chips on left member <u>Earth Warming, Mexico</u> -- several old losses <u>Musical Theme #1</u>
Bernard Karfiol:	<u>Making Music</u> -- slight crackle; chips on frame
Herbert Katzman:	<u>Brooklyn Bridge</u> -- dangerous cleavage; chips in frame
William Kienbush:	<u>Pine, Monhegan</u>
Jonah Kinigstein:	<u>Mask of the Red Death</u>
Yasuo Kuniyoshi:	<u>Things on Iron Chair</u> -- chips and scratches in frame <u>Little Joe with Cow</u> -- cleavage in upper right corner; chips in frame; paint on frame flaking <u>Circus Girl Resting</u> -- loss above subjects right hand; chips in frame <u>Suzanne</u> -- nail hole in face of frame on left member 6" from top <u>Juggler #2</u> -
Jacob Lawrence:	<u>Piano</u> -- surface of framed scarred

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Continued on page 4

(Signature) WCH

(Date) January 8, 1961

The Corcoran Gallery of Art
Washington 6, D. C. ME 8-3211

RECEIPT FOR LOANS TO EXHIBITIONS

Continued from Page 3

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(Artist)	(Description)
Jack Levine: <u>The Humanist</u> <u>Schelomo</u>	-- loss: several around left edge where it comes in contact with frame; chips in frame
	<u>The Offering</u>
John Marin: <u>Sunset</u> <u>Ramapo River, New Jersey</u> <u>Fantasy, Small Point, Maine</u> <u>Movement #1, Boat Series, Deer Isle, Maine</u>	-- chips in frame
George L. K. Morris: <u>Entanglement</u>	-- loss at top near edge; chips in frame
Georgia O'Keeffe: <u>In the Patio #9</u> <u>Dark Painting</u> <u>Red and Green II</u>	
Jules Pascin: <u>Le Bon Samaritan</u>	-- fine crackle in upper right corner and lower left corner; chips in frame
	<u>The Party</u>
Maurice Prendergast: <u>Beach</u>	
C. S. Price: <u>Abstraction #2</u>	-- dangerous cleavage; chips in frame
Abraham Rattner: <u>Crucifixion in Yellow</u>	
Ben Shahn: <u>World's Greatest Comics</u>	-- dangerous cleavage; paint flaking badly; several losses
	<u>Alphabet</u> <u>Bartolomeo Vanzetti</u>

Continued on Page 5

RECEIVED THE ABOVE, in good condition unless otherwise noted.

(Signature) W. H. H.

(Date) January 8, 1960

The Corcoran Gallery of Art
Washington 6, D. C. ME 8-3211

RECEIPT FOR LOANS TO EXHIBITIONS

Continued from Page 4
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(Artist)	(Description)
Charles Sheeler:	<u>Wind, Sea, & Sail</u> <u>The Yellow Wall</u> <u>Kitchen of Governor's Palace, Williamsburg</u> -- chips in frame <u>Red Against the White</u>
Mitchell Siporin:	<u>Picture Dealers (Vollard & Halpert)</u>
Niles Spencer:	<u>Downtown New York</u> <u>Riverhead</u>
Joseph Stella:	<u>Night Fires</u> <u>Composition</u> -- chips in frame <u>Abstraction (watercolor)</u> <u>Abstraction (oil)</u> -- chips in frame
Reuben Tam:	<u>Days Toward Landfall</u>
Rufino Tamayo:	<u>Mascara Roja</u> -- slight cleavage 2" from left and 20" from bottom chips in frame
Mark Tobey:	<u>Yellow Fall</u> <u>Mosaic Space</u> -- frame worn <u>Lights #1</u>
Max Weber:	<u>The Trio</u> <u>The Sabbath</u> -- loss 3" from right and 4" from bottom; paint on frame is flaking <u>Abstract (oil)</u> -- cleavage <u>Abstract (tempera)</u>
Karl Zerbe:	<u>Liquor</u> -- blind cleavage in lower left corner; chips in rabbet

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Continued on page 6

(Signature) MCA

(Date) January 8, 1961

The Corcoran Gallery of Art
Washington 6, D. C. ME 8-3211

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Continued from Page 5

Shipped to:

Date:

How shipped:

From:

Insured by:

Exhibition:

(Artist)	(Description)
Sir Jacob Epstein:	<u>Head of Einstein</u> <u>Head of Kathleen</u> <u>Study for Madonna</u> -- Christ' halo loose, slipped over face
Milton Hebard:	<u>Donna Trastavere</u>
Gaston Lachaise:	<u>Figure</u>
Eli Nadelman:	<u>Circus Girl</u> -- 2 checks in back of torso; check in base near subject's right foot
Reuben Nakian:	<u>Pouter Pigeon</u>
William Zorsch:	<u>Head of E. G. H.</u> <u>Victory</u>
Anonymous:	<u>Jacob Myers</u> -- old losses; chips in frame; fits loosely in frame <u>Mrs. Jacob Myers and Child</u> -- old losses; mitred joint sprung--lower left; veneer missing at corners
Anonymous:	<u>Cooperstown Girl</u> -- old loss; traction crackle; section of rabbit missing
Erastus Field:	<u>Mrs. Franklin Pearce As a Bride</u> -- nothing new <u>Mr. Franklin Pearce As a Groom</u> -- nothing new
William Prior:	<u>The Brown Children</u> -- chips in frame
Edward Hicks:	<u>Peaceable Kingdom</u> -- loss on edge of canvas 5" from left; painting does not fit securely in frame

Continued on Page 7

RECEIVED THE ABOVE, in good condition unless otherwise noted.

(Signature) WFA

(Date) January 8, 1960

The Corcoran Gallery of Art
Washington 6, D. C. ME 8-3211

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Continued from Page 6

Shipped to:

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Exhibition:

(Artist)	(Description)
Anonymous: <u>Sagamore Creek, Portland</u>	-- worm eaten top member may be weak
Anonymous: <u>Watermelon on Platter</u>	-- numerous chips in frame
Anonymous: <u>Seashells</u>	
M. B. Tucker: <u>Baby Seated on Floor</u>	-- chips in frame
Joseph H. Davis: <u>Mr. & Mrs. Libbey</u>	-- chips in frame
Anonymous: <u>Samuel Fish</u> <u>Elvira Fish</u>	
Lucy Douglas: <u>"The Royal Psalmist"</u>	-- chips in frame
Mary I. Rogers: <u>Jephthah's Rash Vow</u>	-- numerous chips in frame
Anonymous: <u>Charlestown Jail</u>	-- chips in frame
Anonymous: <u>Mourning Picture-Halpertt</u>	-- one piece of backing has slipped behind the other
Anonymous: <u>Mourning Picture-The Worth Family</u>	-- two nail holes in center of the top member of the frame; chips around the edges of frame
Anonymous: <u>Watermelons</u>	--plaster on front of frame cracked
Anonymous: <u>King of Animals</u>	
Anonymous: <u>Horse with Saddle</u>	-- framed scarred

Continued on Page 8

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The Corcoran Gallery of Art
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(Artist)	(Description)
Anonymous:	<u>Shaker Spirit Drawing</u>
Anonymous:	<u>The Virgin Mary</u> -- paint on frame flaking
Anonymous:	<u>Gabriel Blowing His Horn</u>
Anonymous:	<u>Hen-Pheasant</u>
Anonymous:	<u>Stallion</u>
Anonymous:	<u>Rooster</u> -- head loose; one screw missing from brace
Anonymous:	<u>Black Hawk</u>
Anonymous:	<u>Portrait Figure</u>
Bellamy:	<u>Bellamy Eagle</u>
Wilhelm Schimmel:	<u>Spread Eagle</u>
Anonymous:	<u>Long Island Crane</u>

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(Signature)

Mary E. Hoffman, Registrar

(Date)

January 8, 1962

Dec. 30, 1959.

ADELAIDE L. GAYLOR
GLENWOOD LANDING
LONG ISLAND, N. Y.

Downton Gally -
Would you show this picture of my Indian
to Mrs. Halpert, and ask her about what
it is worth. I just want a general idea
it is life size. The feet go down into
the box and are not there. It is not as
faded out as it looks in the picture. I
think it is a real old one. My husband
bought it twenty or thirty years
ago, from a man who was just
passing through, paid \$125 for it at
that time. And I don't know anything
else about it.
Would you return the picture,

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and let me know what she thinks about it
in the enclosed envelope.

Thanks a lot

Frederick L. Gaybor

Mrs. Hamilton H. Gilkyson

Mont Clare, Pennsylvania

Miss Edith Halbert
Down Town Galleries
New York, N.Y.

Dear Miss Halbert:

My old friend John Frederic Lewis advised me to consult you about a "primitive" picture that has come into my hands. He thinks it is worth from \$500 to \$1,000.

An old building on the edge of the bridge between us and Phoenixville Pa. has been a general store for nearly a hundred years. Recently it was rebuilt as a super-market, and under the eaves of the attic an old painting was found.

I have learned since then that it was probably the work of a man named Albert Christman who made portraits of all of his family in the 1840's, in the style you see in this snapshot. Incidentally the white blotch on the boy's trousers is a handkerchief, not a worn place in the canvas.

The two young men who now own the building and found the picture did not admire it, and offered to give it to me. I have a strong feeling that it is valuable, and I'd like to pay them a price that is fair but not unreasonable. I am elderly and can't be sure my children will want to keep the picture and I hope it would be negotiable!

Of course I know there is no fixed value on such things, but should I go as high as \$500? One hundred would please them but I really don't want to gyp them. It measures 40" x 36" .

Am I imposing upon you to ask your opinion? I would be happy to pay for your advice as a professional collector.

Sincerely yours,

Paul H. Gilkyson
Mrs. Hamilton H. Gilkyson

Dec. 30, '59

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

December 30, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

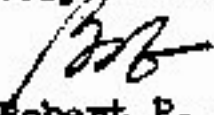
Dear Edith:

We received some good news from Pan American, the substance of which I cabled you yesterday. It appears that the air freight costs of shipping the two large boxes of paintings from here to you will be somewhat less than three hundred dollars. We have sent the shipment to you collect. This will probably mean that you will be advised by the shipper (Pan American World Airways or American Airlines) of the arrival of the shipment at one of the New York airports. It will probably be necessary for you to arrange trucking from the field to your gallery. The trucking cost could have been avoided by using air express rather than air freight, but the shipping costs would have been infinitely greater.

We have also arranged for insurance coverage for the shipment by separate arrangement with our local insurance brokers. If you prefer to carry the insurance under your own general coverage, please let me know and I will have the local policy cancelled. We do not charge for photography or packing, but I am afraid that we will have to bill you for the insurance premium.

I hope everything works out well with the show, and all of us here send you best wishes for a Happy New Year. It was grand having you here in the Islands.

Very sincerely,


Robert P. Griffing, Jr.
Director

RPG:ly



BARRE GAZETTE *Publishers*

South Street, Barre, Massachusetts

Telephone FLanders 5-4000

4 Paul Revere Rd.
Worcester, Mass.
Dec 30, 1959

Gentlemen:

I thank you for sending
me the selection of Ben Shahn
prints on approval. I am purchasing
No. 17 - Lute and Molecules # 2.
My check for \$75.00 is enclosed.

The balance of prints
are being returned by mail
today

Very truly yours,

Alden P. Johnson

puta

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established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.



TELEPHONE FINANCIAL 6-5600

EDWARD BYRON SMITH
PRESIDENT

THE NORTHERN TRUST COMPANY

FIFTY SOUTH LA SALLE STREET

CHICAGO 90, ILLINOIS

December 30, 1959

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your note regarding possible disposal of my Sheeler painting. Although I am somewhat tempted to take advantage of your offer, I think for the time being at least I will keep the painting.

I appreciate your going to the trouble of writing me, and I am looking forward to seeing you some time in February or March.

Sincerely,

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December 31, 1959

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia 2, Pennsylvania

Dear Joe:

You were right. Your letter arrived during my absence. This year's winter vacation included a ten-days stay in Honolulu and several days in Beverly Hills, California. If you ever hear of a crying need for a rain-maker, will you please recommend me, as I can accept the job with a full guarantee. Last year I broke the record in Eleuthra (the Bahamas) and this year in both places I visited, by bringing the first rains in eight to ten months. Nice going, no?

In any event it was nice to know that the Pennsylvania Academy will represent Ben Shahn with an outstanding example of his work. Evidently I needed this vacation badly as I must have worded my previous letter strangely indicating that I did not know about your 15% commission. Of course I knew this fact by heart and have always congratulated you or rather your institution for maintaining that figure. More power to you.

I hope that you will have occasion to be in New York again soon as it is always a pleasure to see you. Meanwhile, my very best wishes for a Happy New Year.

Sincerely yours,

EGH:pb

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

December 30, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

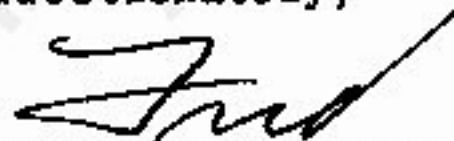
How good to see you out here, or more briefly, how good to see you. It was very interesting to me to hear about Russia first hand, and although it is a smaller subject than Russia, I got an enormous lift out of your response to my struggle with paint. This is something for which I feel I had been waiting, or working. There are more paintings since you left and no end in sight.

I was a little distracted when I was saying good-bye as I am sure you noticed. The little painting was permanently off the nail as we discovered in the Galleries. It is undoubtedly a theft and I was very shaken by it. This is, of course, confidential, but in any case, you observed.

I shall send you some photographs of things of mine one of these days and hope that my plans work out to bring me East before winter is over.

All of the best to you.

Affectionately,



Frederick S. Wight
Director of the Art Galleries

FSW:cf

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Philadelphia - New York - Chicago - Detroit
Boston - San Francisco - Hollywood - Honolulu

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6
Walnut 3-0100

Mr. Abraham Rattner
83 rue de la Tomb-Issaire
Paris 14e, France

Dear Abe:

It was very nice to have your letter, Abe, and I hasten to reply since you will leave France in March, and there is much to do. Would that there was an excuse for me to visit you and see the atelier where your Chicago window is being completed. Remember? I spent three years in S. G. before advertising, and travelled the church circuit in France back in '29. The combination of the glass in cement and the leading sounds terrific.

To get back to the Container Emerson job, we were thinking in terms of a panel. Your sketch is $3\frac{1}{2}'' \times 9\frac{7}{8}''$, and if you made it three times up, that would be $10\frac{3}{4}'' \times 30''$. It would seem to me to be the minimum size since its main use will be for reproducing in the advertisement (lit from rear properly and photographed in color, plates made from that). After that, it will be part of their collection and will travel to various colleges, etc. on their big itinerary.

No doubt it will be so outstanding that we hope to land an AD medal or two for you, too.

To get back to its size and the procedure -- you could decide for yourself -- $12\frac{1}{2}'' \times 35''$ another possibility. It could be done in two sections if you see fit, for shipping purposes. Don't you think we better stick to leads here, cement would be too heavy. We would frame it in a light box for artificial illumination similar to the Glass Institute show, or was it American Federation of Arts, some years ago.

December 31, 1959

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Mr. Abraham Rattner -- 2
December 31, 1959

Mr. Edward Warwick will write you at a later date as to shipping procedure.

At this time I'm sending you a stat of the complete ad, and will follow it with the color sketch we used in the ad. You will need that won't you, or do you have a duplicate sketch? We could send you a color transparency if that is adequate since we do not want to run the risk of losing your original sketch.

May I, by any chance, have for my own, your alternate abstract sketch #1571 p 123V? I would be please to own it if I may purchase it from you.

As to the date, March would suit us very well since we must get final okay -- make color photos and engravings, etc, and it will appear in magazines in November.

May I hear from you as early as possible on this.

My very best wishes and New Year's greetings to both of you.

Sincerely,



Walter Reinsel

WR:bt

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December 31, 1959

Mr. Maurice U. Cohen
172 Noye Lane
Woodmere, Long Island

Dear Mr. Cohen:

On my return from a two-weeks vacation I found a message to the effect that you had acquired the Rattner painting entitled "Row of Masks" which the artist and I consider among his outstanding examples. I was pleased to learn that the picture has found a happy home.

Under separate cover we sent you a credit representing the amount that the artist would expend on a frame. I hope that this is satisfactory -- and hope that I will have the pleasure of seeing you soon.

Sincerely yours,

EGH:pb

December 31, 1959

Mr. Charles M. Buckley, Director
The Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Mr. Buckley:

John Marin referred your letter to me on my return from a two-weeks vacation.

I am so sorry to have missed you.

Indeed we shall be very glad to send to you for further consideration the small O'Keeffe painting "Tan Clam Shell" and if you should decide to acquire it, the eight-months arrangement will be entirely satisfactory. Incidentally, it may be of interest for you to know that O'Keeffe had raised the prices on her smaller paintings, including "Tan Clam Shell," but that we were waiting for our new inventory check-up to record the increase. However, this will be waived under the circumstances and we shall be happy to have you take advantage of the figure quoted. Also, whenever you are ready to make a decision regarding the Dove, the current price will be retained for a period of three months. All this sounds a little ridiculous even to me but our artists or their estates are finally becoming aware of the mad price jumps in Americanart and can't be held down very much longer. I regret the new trend which I have been fighting valiantly.

I hope to see you in the near future. Meanwhile, my very best wishes for a very happy New Year.

Sincerely yours,

EGH:pb

756.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

December 31, 1959

Madame Marie-Edmee Escarra-Champetier de Ribes
Chatham Hotel, Room 1210
33 East 48th Street
New York, N. Y.

Dear Madame Escarra-Champetier de Ribes:

I have been away so much since I had the pleasure of meeting you that I have not had an opportunity to follow up the very pleasant experience. As a matter of fact I have just returned (on Monday) from another trip lasting two weeks. On my return I realized we were putting on an exhibition of new acquisitions which included the Marsden Hartley painting entitled "Church at Headtide #2" which was among those you had selected for future consideration.

If you are still interested in this painting, won't you please let me know as I shall be glad to hold it for a reasonable period as I should very much like to have some of the paintings from this gallery included in the collection you are planning for the Beaverbrook Collection.

And I sincerely hope that you will be in New York soon again and that I shall have the pleasure of seeing you. Meanwhile, my very best wishes for a very happy New Year.

Sincerely yours,

EGH:pb

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December 31, 1959

Mr. John S. Hilson
929 Fifth Avenue
New York, N. Y.

Dear Mr. Hilson:

Upon my return from a two-weeks vacation I found a note to the effect that you had called in my absence. I am sorry to have missed you.

If you are still interested in the small painting by Stuart Davis, I shall be glad to show you his most recent example which we had tucked away. Please let me know when you plan to come in.

My best wishes to you and Mrs. Hilson for a very happy New Year.

Sincerely yours,

EDH:pb

December 31, 1939

Mr. Robert P. Griffing, Jr., Director

- 2 -

December 31, 1939

Mr. Robert P. Griffing, Jr., Director
Honolulu Academy of Arts
Honolulu, Hawaii
900 S. Beretania St.
Honolulu, Hawaii

Dear Bob:

Many thanks for your cable. You are a doll. And furthermore, unique in the art world for cooperation, promptness, and efficiency. Three cheers for Bob.

Believe it or not, as soon as I hit Beverly Hills — or rather the morning after — the first rain since February the 8th came down in torrents. All the equipment for sun bathing I saw the evening before on my terrace was drenched when I awoke. What a perfect record, and what a wasted talent!

Seriously I was so delighted with your cable and the fact that the pictures are on the way, as well as with your letter indicating that the photographs and color transparencies are also en route, that for the first time in my life I am "lost for words." Also, I was very happy to learn that Mrs. Eke's paintings have just arrived from her one-man exhibition locale and that I shall be able to see them tomorrow for selection. I have other appointments with ex-Honolulu residents and expect to have a very exciting exhibition during the month of February.

Although Harris Prior will be at my New Year's party tonight, I thought it best to talk with him while we are both sober and he is very much interested in the project we discussed — i.e., a show of top American artists at the Honolulu Academy of Arts, subject, of course, to your approval. This will be discussed further after the first of the year, with the hope that adequate funds can be raised by the Ford Foundation or whatever to make this possible. I shall keep you posted.

Now that I have dismissed my business talk, I want to tell you how grateful I am for your very many kindnesses during my visit. You were perfectly swell and I appreciate all your efforts to make my visit so delightful, including, and maybe especially so, the pleasure of having you as escort to the airport. I sure impressed the stewardesses and the passengers with all the lais.
And my best regards to you and Mrs. Griffing and wishes for a very happy New Year. I do hope you will have occasion to come to

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Mr. Robert P. Griffing, Jr.

December 31, 1959

- 2 -

The mainland and as far east as New York in the very near future.

Sincerely yours,

EGH:ph

Very truly yours,
Robert P. Griffing, Jr.

I am very glad to hear that you are well and hope you are enjoying the holidays. I am well and hope you are enjoying the holidays. I am well and hope you are enjoying the holidays.

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Jewish Community Center

OF MILWAUKEE

1400 NORTH PROSPECT AVENUE • MILWAUKEE 2, WISCONSIN • BROADWAY 4-0716

December 31, 1959

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The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Sir: We are having an exhibition of paintings by Abraham Rattner and Ben Shahn in February and we would like, for our publicity, some portraits of the artists and also any other significant material which we can display in collage form or incorporate in articles. You did send us three mimeographed sheets with information regarding birth, one-man exhibitions, awards, architectural commissions, etc. but we would like additional material, if available.

Thank you for your cooperation.

Sincerely yours,

Arthur Lapan

Arthur Lapan
Art Exhibit Coordinator

Affiliated with:

NATIONAL JEWISH WELFARE BOARD

COMMUNITY WELFARE COUNCIL OF MILWAUKEE COUNTY

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December 31, 1959

Mr. Sylvan Lang
1500 Milam Building
San Antonio 5, Texas

Dear Sylvan:

I have just returned from my vacation in Honolulu and subsequently in Beverly Hills -- and found your letter dated December 14th awaiting me.

I am sorry that there has been some misunderstanding about the Davis I shipped to you. Mary had asked me to send it on approval for your son's consideration and I am sure that only an "on approval" slip was mailed to you, rather than a regular invoice. Naturally I am pleased that your son decided to purchase it, but if I were you, I would warn him, as this purchase might condition him for future acquisitions. Art collecting is a disease. However it is listed as one of the very pleasant ones.

Regarding the frame, it would hardly be worth our while to ship one to you as it would cost you as much to have it reset as the replacement of a gunwood strip, which, at the most, should cost about \$7. This may be deducted from the bill. Also, you might tell your son that he is getting a rare bargain, as all prices were automatically increased as of November, but we let this one ride.

Thanks for sending the clippings. As you requested, the Light is enclosed. A propos of Sheeler, please remember that we shall always be glad to repurchase this picture if you remain uncertain about it much longer.

In closing, may I wish you, Mary, and the rest of the family a very Happy New Year.

Sincerely yours,

EGH:ph
Enclosure

att to photo

The John Warren Homestead

105 Warren Street Brookline 46, Massachusetts

AFA

December 31, 1959

Dear Mrs. Carlisle:

I have been making a study of the Conn. and Maine portrait painter John Brewster (1766-1854) and I think it very probable that your "New England Woman" is by him. The picture I refer to is the one illustrated on page 94 of Richard Jeunys, N.E. Portrait Painter. She wears a high cap and white fichu.

I am trying to compile an illustrated checklist of Brewster's work, and in this connection I wonder whether I could purchase from the Shelburne Museum two 8 x 10 glossy prints of this portrait? At the same time could you send me the following basic information: color notes - background, hair and eyes, dress, other details. Dimensions. Is the picture in the original frame? Stretcher new or old?

I am sorry to bother you with these details but would be most appreciative of the information. It seems likely that the Connecticut Historical Socy. will have an exhibition of Brewster's work next winter.

Thanking you very much in advance and with best wishes for 1960 from us both,

Sincerely,

Nina Fletcher Little

Nina Fletcher Little

December 31, 1959

Mr. Henry Loeb
812 Park Avenue
New York, N. Y.

Dear Henry:

I am so sorry to have missed you when you called in the gallery a week ago while I was basking in the rain in Honolulu.

Unfortunately the Demuth which you admired is not for sale but when one of that type is available I shall be glad to let you know.

Why don't you and Louise come in for a drink in the near future? It has been so long since I have had the pleasure of seeing you.

And so, Happy New Year.

Sincerely,

EGH:pb

ARNOLD H. MAREMONT
168 NORTH MICHIGAN AVENUE
CHICAGO 1, ILLINOIS

December 31, 1959

Dear Edith:

The Executive Committee of the American Federation of Arts have asked me to serve as chairman of a committee to meet with a group of gallery people to explore the organization of a professional division...an advisory division intended to affect a closer collaboration.

Functioning to promote the visual arts in the U.S.A. and U.S.A. abroad, the galleries and the association must develop a close relationship...an inter-relationship.

I am planning a small dinner on Monday, January 18, at the Hampshire House at 7:00 p.m., for a preliminary discussion. This is definitely not related to any fund raising. Would you advise me whether you can be present on this date.

I am enclosing a list of the gallery people included in this invitation. If you have any other suggestions for this first meeting, which we will want to keep small and informal, please advise me.

Sincerely,



Miss Edith Halpert
The Downtown Gallery
32 E. 51 Street
New York, New York

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Mr. Charles Alan

Miss Grace Bergman

Mr. Leo Cantelli

Mr. Otto M. Gerson

Miss Martha Jackson

Mr. Sidney Jule

Miss Betty Parsons

Miss Eleanor Schenberg

Miss Eleanor Ward

Miss Ruth Walpert

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December 31, 1959

Mr. Willis F. Woods, Director
Norton Gallery
Pioneer Park
West Palm Beach, Florida

Dear Bill:

I should have stood at home. It would be while I was on my vacation that you would make one of your rare visits to the gallery. In any event I was properly punished when I switched from Palm Beach to other winter resorts. Last year, instead of the cold in Florida, I had five days of rain in the Bahamas. This year I had more rain in Honolulu and in Beverly Hills.

In any event this is just a note to tell you how sorry I am that I did not have the pleasure of seeing you — and so, a very Happy New Year.

Sincerely yours,

EGH:ph

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

December 31, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

I was sorry to miss you when I dropped in at the gallery on December 21. I hope you had a successful time on the west coast.

Our 49th Annual Exhibition, March 1-23, 1960, will coincide with our Arts Symposium on the Creative Process, March 3-5. Mr. Jack Levine will speak for art, Mr. John Ciardi for poetry, Mr. Roger Sessions for music, and Mr. José Limon for the dance. In addition to a performance of the Bach B Minor Mass by the Robert Shaw Chorale group and a dance concert by the Limon group, both of which are already scheduled, we wish our Annual to be a one man show of Mr. Levine's work.

The Randolph-Macon Art Gallery, built in 1952, is fireproof and air-conditioned. For your information, I enclose a catalog of one of our recent annuals.

I hope that you will be willing to lend your paintings by Levine: THE HUMANIST and SOLOMON, under the conditions on the enclosed sheet.

Thank you for considering this request, which I hope you can grant.

Sincerely yours,

Mary F. Williams

Mary F. Williams
Chairman
Department of Art

MFW/r
Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

POV
December 31, 1959

Miss Maxine Rickard
Stewart Rickard Gallery
108 Nacogdoches Street
San Antonio 5, Texas

Dear Miss Rickard:

Much as we should like to cooperate with you, we cannot supply the information you request.

Karl Kanel is entirely unknown to us. I have just returned from Honolulu and it occurred to me that the Downtown Gallery he refers to may be the one in Hawaii.

Incidentally, if Karl Kanel is Hawaiian, I would be very interested as we are now organizing an exhibition of paintings and sculpture by artists from Hawaii, whether born there or residents for any period of time. If so, won't you please send me photographs of some of his work so that we may consider it.

Enclosed you will find a catalogue of the Ben Shahn exhibition with the prices listed. You will note that many of the editions have been sold out. These are designated with an asterisk. The other prints are still available.

Sincerely yours,

EH:apb
Enclosure

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704 file
December 31, 1958

Mr. David Finn
Rader & Finn Incorporated
130 East Fifty-Ninth Street
New York 22, N. Y.

Dear Mr. Finn:

Thank you for your letter.

I have just returned from a two-weeks vacation and shall be ready to discuss your interesting project of using works of art by our most creative painters and sculptors for your forthcoming advertising campaign. While we prefer to sell reproduction rights rather than the original paintings and sculptures with our limited stock, we can discuss this and I am sure find a suitable arrangement.

If you will let me know when after the first of the year you would like to call, I shall be glad to make an appointment at your convenience. Meanwhile, may I wish you a happy New Year.

Sincerely yours,

EGH:ph

not to publishing information regarding sales transactions, and artists are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POZ
December 31, 1959

Mr. Al Tarlow
37 South 2nd Street
San Jose 13, California

Dear Mr. Tarlow:

Thank you for your letter.

A catalogue of the recent exhibition referred to in your letter is now enclosed.

The items preceded with an asterisk are no longer available, as the entire edition in each instance has been sold. The others, of which prints are still available, have the price listed.

We are always very glad to make sales on the instalment basis with 20% down at the time of purchase. Incidentally, the prints relating to Sacco-Vanzetti are not among those available, but I am sending you a photograph of Shahn's latest example in which "hands are emphasized." As this is our record photograph, won't you please return it whether or not you are interested in obtaining the actual print. (This is No. 22 in the catalogue.)

Sincerely yours,

RGH:ph
Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 31, 1968

Mrs. Henry J. Trelin
Cricklewood Lane
Harrison, New York

Dear Mrs. Trolins

On my return from a two-weeks vacation, I found among the many messages a note to the effect that you and Mr. Trolin had been in during my absence. I am so sorry to have missed you and hope that you will come in soon again.

Meanwhile, my very best wishes for a Happy New Year.

Sincerely yours,

ECM:pb

Int. Railroad
 Shipyard Comp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 31, 1959

Mr. Robert Sivard
Chief, Exhibits Division
Information Center Service
United States Information Agency
Washington, 25, D. C.

Dear Bob:

After the pleasant visit with you I finally found a moment to attack my voluminous mail folder and therein found your letter of December 17th together with the fabulous list. As soon as I get midway in this folder I shall check with some of the other dealers as I think it would make a very fascinating record to record the current valuations.

It will be grand to see the Sivards at the tea and I can't wait to see the fabulous collection referred to in your letter. Shall we make a date in advance or can it wait until the 15th and the tea? I shall stay with my niece, Mrs. Harry Baum, at 5159 34th Street N.W. The telephone number is EMerson 3-9123. Since the 15th is on a Friday, I shall probably stay on until Sunday afternoon. In any event I look forward to a reunion.

Sincerely yours,

EGH:pb

P.S. For your information, I received a check for \$528.30 from the Archives of American Art and I am only a little over \$2000. in the red. Maybe I should change the latter to arrears or minus, so that Mr. Walter won't put this on record.

Is he on hand

December 31, 1959

Mr. William G. Boyce, Director
Tweed Gallery
University of Minnesota
Duluth, Minnesota

Dear Mr. Boyce:

On my return from a vacation trip I found a message to the effect that you had called at the gallery during my absence.

I am so sorry to have missed you. If there is anything I can do to be of service to you, please let me know. If you would like to have several photographs of Weber paintings sent to you as suggestions for Mr. Cohen I shall be glad to make a selection. In any event, I hope that I shall have the pleasure of seeing you in the near future. Meanwhile, my very best wishes for a Happy New Year.

Sincerely yours,

BGH:ph

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December 31, 1959

Mr. William Bartosh
Assistant, Sales and Rental Program
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Mr. Bartosh:

Thank you for your letter of December 20th.

Mrs. Halpert has asked me to acknowledge it and to say that we shall, of course, be very glad to deliver the sculpture intended for the Andre Emmerich Gallery directly to them.

If the other piece has not already been dispatched to us, however, Mrs. Halpert would appreciate it very much if you would ship it, instead, directly to its intended recipients:

Mrs. Harry Dean
8150 34th Street N.W.
Washington 8, D. C.

Sincerely yours,

Margaret M. Babcock

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December 31, 1959

Miss Haldah Curl
Director, Sales and Rental Program
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 8, Minnesota

Dear Miss Curl:

On my return from Honolulu and California Mrs. Babcock referred your letter to me.

Naturally, I am both flattered and touched by your kind remarks and can very honestly return the compliment. You were very kind and helped so much to make my visit in Minneapolis one of the most pleasant experiences of the year.

This evening I hung the Hadelman drawing, placed the pre-Columbian sculpture, in my apartment. The Graves is hanging in the "New Acquisitions" exhibition, with a red star on the label. I know my brother-in-law will be delighted with this acquisition that I made for him.

The check for my purchases is enclosed.

Again, many thanks for all your kindnesses.

Sincerely yours,

EGH:pb
Enclosure

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December 31, 1959

Mr. H. M. Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Harvey:

You sure manage to be one step ahead of me every time. I received your letter of December 18th (as of today when I attacked my dictation folder) and read your suggestion about the Corporate Membership.

Because I feel so strongly that amateurs for free represent unfair trade competition, I always accept the fee at the going rate and endorse the check to the institution for the local artists' purchase fund. Thus I will accept the check in this instance as well and follow through to keep up the honorable trade record. Okay?

I do want to take this occasion to tell you how much I appreciated the very special welcome and the overall warm atmosphere during my visit in Minneapolis. It was the most pleasant "museum trip" in my entire experience, thanks to you and your staff.

Sincerely yours,

EGH:ph

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December 31, 1959

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you very much for your check, renewing your membership in the Friends. I enclose your membership card and want to tell you once more how deeply we appreciate your continued interest and support.

With very best wishes for the New Year,

Sincerely,


President

Enclosure

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December 31, 1959

Mr. Donald Winston
Marshall & Winston, Inc.
1054 Buxton Avenue
Los Angeles 24, California

Dear Mr. Winston:

I have just returned from a trip to Honolulu and to California to find your letter in my very generous dictation folder.

I am very flattered with your promise that I am in the upper-bracket department. However, living with works of art makes me feel equally (if not more so) rich.

In relation to the current prices of O'Keeffe's outstanding examples, I would judge that "Man's Skull and Brown Leaves" would be valued at a minimum of \$6000. When you are ready for a written appraisal, won't you please let me know.

May I take this occasion to wish you a very Happy New Year.

Sincerely yours,

EGH:ph